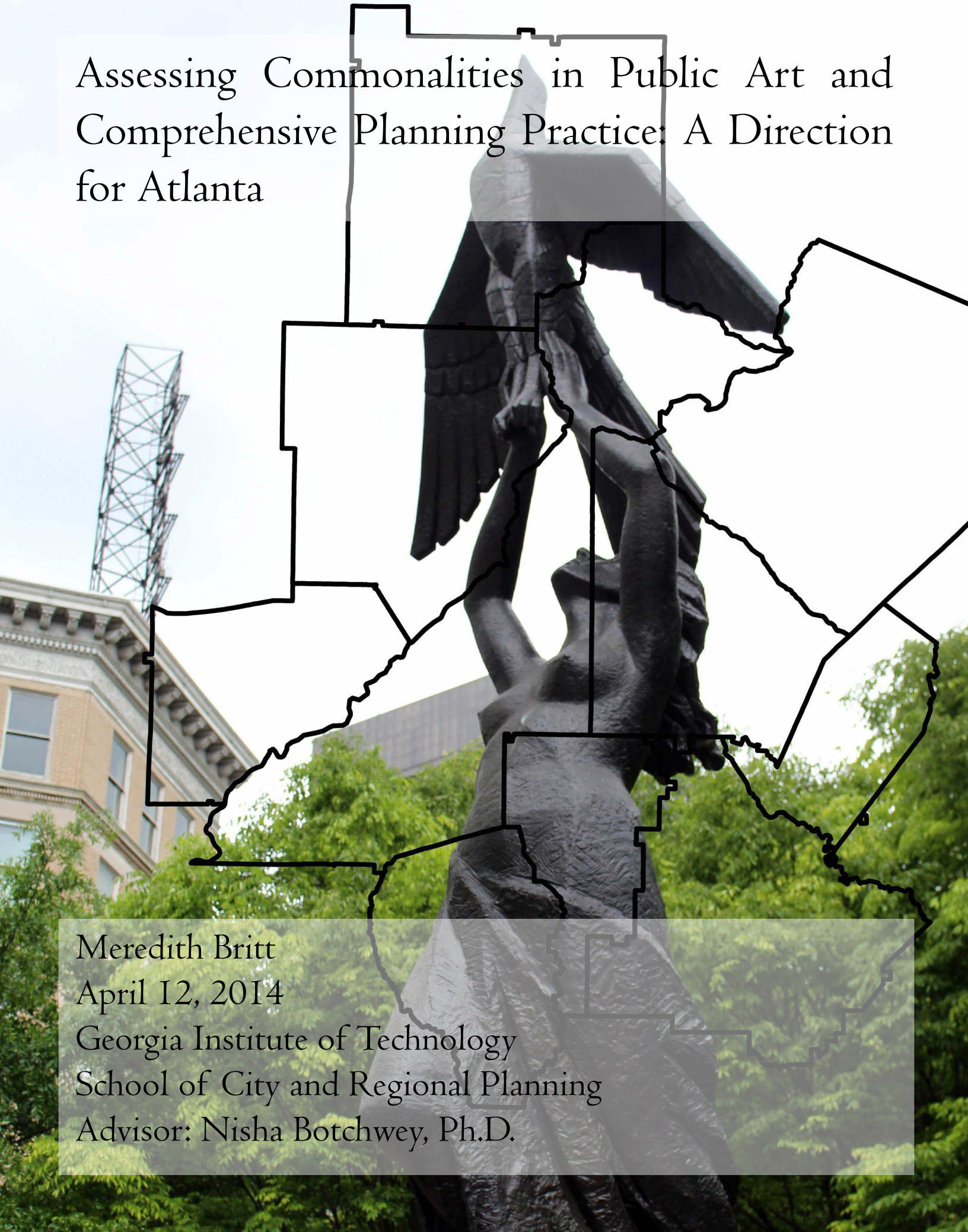
Assessing Commonalities in Public Art and Comprehensive Planning Practice: A Direction for Atlanta



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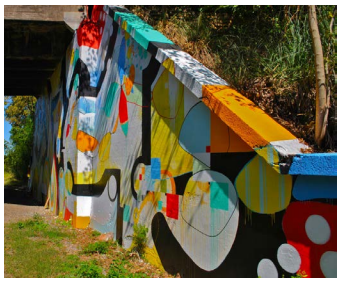

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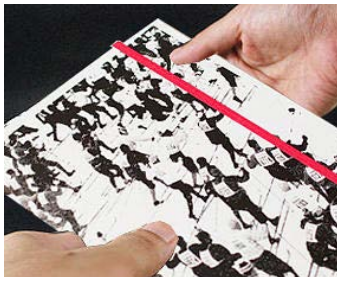

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Acknowledgements

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1. Introduction

Murals, sculptures, and other public art forms exists in public space and are a part of the everyday experience. Increasingly, city leaders, planners, and public art practitioners realize that public art has the potential to further desired economic, social, and design-based goals. In an analysis of the Philadelphia Mural Arts Program (MAP), one of the most expansive public art projects in the United States, Mark J. Stern and Susan C. Seifert write that MAP's murals "serve as an *indicator* of a neighborhood that has the ingredients to create revitalization, including a diverse population and a strong civic life. To the extent that murals serve as an expression of that transformation, we can say they have an impact in stabilizing and sustaining processes of community transformation" (Stern and Seifert 2003, 6). Stern and Seifert illustrate that public art can operate as one tool in a set of comprehensive revitalization strategies, but that it is not a "silver bullet for transformation (Stern and Seifert 2003, 6). Scholars today study direct impacts of public art, but more work can be done to understand how public art fits in as a tool for broader urban development strategies. More analysis of the intentions behind public art investments and the influence public art has on communities is needed to understand how to artfully use it as a tool to assist in bringing about desired social and economic goals. Because public art increasingly has social and economic intentions for urban spaces, city planners have a need to assess how public art affects the communities in which they work. This paper assesses the current practice of public art in the Atlanta region and its commonalities with urban planning practice.

Atlanta is uniquely suited for analysis of the intersection of planning and public art practice. In May of 2012, the Atlanta Regional Commission (ARC) incorporated arts and culture into its regional planning efforts for the 10-county area (Atlanta Regional Commission 2014, "Regional Prosperity in Arts, Culture, and the Creative Industries"). This new role for the ARC serves as this paper's basis for examining public art initiatives at a regional scale. Atlanta has begun to receive national and international recognition for artists and organizations practicing public art. In May 2013, the Huffington Post featured Atlanta as one of the top 15 cities in the world for street art. Local public art professionals report that Atlanta's public art community has grown quickly over the past five to ten years. For example, Courtney Hammond, Project Supervisor of Public Art, Education, and Outreach for the City of Atlanta Office of Cultural Affairs and founder/co-director of Dashboard Co-op, describes Atlanta like this: "Atlanta is a preteen." She explains that Atlanta's preteen status is based on the growing flow of temporary public art into the region. The region has not yet "gone through puberty." When it does, she states Atlanta will need to start permanently changing the landscape and investing fully in long-term structures in the future with the aim of entering adulthood, when Atlanta's urban environments will have fully integrated temporary and public art. As the Atlanta region moves into a new era for public art practice, one that will involve work that interacts more often and more permanently with people and infrastructure, examination of how arts planning goals may fit into urban planning goals is needed.

Public art practitioners and local governments in the Atlanta region have differing philosophies and processes for sanctioning, carrying out, and completing public art projects. Because there is no established regional agenda for public art, the Atlanta region has the opportunity to learn more about its local communities' public art practices; the reasons they install public art; their needs in terms of the built environment, community engagement, and administrative processes; and the community impacts of public art. Better understanding of local public art practice in the region can enable the Atlanta Regional Commission to prioritize tools to assist local governments in administering public art and develop a regional agenda for public art embedded in comprehensive planning principles.

2. Objectives

This paper aims to bring together the interests of artists, arts organizations, planners, and the public to create opportunities for synergy in moving Atlanta forward creatively, economically, and socially.

1. Establish a baseline for public art practice in the Atlanta region, specifically its norms and goals, processes, and desired data measures and outcomes.
2. Analyze the relationship between public art principles and comprehensive planning at the Atlanta Regional Commission (Plan 2040) to identify overlap in goals.
3. Identify public art recommendations to feed into existing objectives for Plan 2040.

While this analysis is at the regional level, the assessment method could be applied to any government entity with a comprehensive plan that would like to understand how public art practice can fit into its overall community goals. Because the analysis relies on feedback from public art practitioners, the methodology is more appropriate to apply to communities with existing public art practices. However, the study's recommendations are general enough that they can be used as a template for areas that do not have existing practices and would like to develop them. Communities without public art practices should be careful to customize the recommendations to their scale and comprehensive planning purposes, as the included recommendations are specific to the Atlanta Regional Commissions' comprehensive plan.

3. Sources & Methodology Summary

Data sources include the ARC's comprehensive planning document, Plan 2040; interviews with Atlanta public art practitioners, artists, and local and regional government planners; local government websites; local government financial documents; public art plans for the top 10 metropolitan statistical areas (MSAs) in the United States; and public art data analyses identified in the literature review.

Methods include analyses of interviews with leading staff at arts organizations and local government staff that are involved with active public art practices. These interviews were necessary because of the lack of local or national data on public art practice. The interviews were guided by a set of 11 questions that allowed for open dialogue. The amount of information collected based on these questions fostered multiple levels of study, specifically a baseline assessment, identification of concerns related to city planning functions, and recommendations for public art principles that can apply region-wide.

To establish an understanding of the communities with active public art practices in the Atlanta region, a desktop, web-based assessment was done of local governments and their financial commitments to arts funding. Public art plans were analyzed for their orientation to the future and their articulation of community-oriented objectives. Lastly, the different types of data analyses used in public art evaluations were collected to be utilized in recommendations for the Atlanta region.

4. Summary of Findings

The findings in this report reveal commonalities in interests, needs, and goals for public art practice and comprehensive planning in the Atlanta region. These findings report on the norms and processes of public art practice and the principles of comprehensive planning. The following takeaways were gathered:

- The Atlanta Region has a diverse set of public art practices in terms of genre, materials, and intention, but it also has a set of norms that characterize the region as a whole: resourceful partnerships, emphasis on the temporary, valuing of emerging artists, a broad range of artistic practice, care and support for artists, and

creative growth through new encounters.

- Atlanta public art practitioners have practices that can be categorized under traditionally recognized steps of public art implementation. This traditional process does not include steps for evaluation or planning for public art. Most organizations in the Atlanta region do not currently have a system for evaluation or future planning for public art, although many would like to.

- Atlanta public art practitioners have needs and goals that overlap with recognized urban planning fields and comprehensive planning principles set forth in the Atlanta Regional Commission's Plan 2040. These overlapping fields are: built environment, active spaces, place making, community engagement, and process.

5. Summary of Recommendations

- Public art can contribute to *Plan 2040* mobility principles through the design of attractive, innovative signage for transit, contribute to the aesthetic design of our multimodal transportation system, promote active use of multiple modes by placing art work at strategic locations, and through the usage of walkable infrastructure for public art performances and visual works.

- Public art practice can contribute to *Plan 2040* people principles through the use of interactive art to encourage active living, partnerships and celebrations of our community's diversity through art, incorporation of rigorous community engagement processes to involve the wider community in planning processes and community development, and collaboration on public safety efforts.

- Public art practice can be integrated into *Plan 2040* community principles by incorporating space for public art into compact development guidelines. It can also be used as a strategy for visually connect destinations. Public art practice can also be encouraged to involve subject matter that promotes the history and identity of a community.

- Public art can further *Plan 2040* environment principles by serving as an interim use for vacant spaces. Where communities would like infill to occur, they can work with public art practitioners to install temporary work or offer rehearsal, performance, and fabrication space.

- Public art practice can be incorporated into the economy principles for *Plan 2040* by working to understand the benefits provided by investment in public art and developing region-wide assessment methods. Public art toolkits are needed on a variety of subjects to encourage innovative, meaningful, and efficient public art programs across the region. Greater enhancements of the public art community can also be used as a means of place-based attraction of businesses to the Atlanta region. Public art practice can also be involved in the development of arts career opportunities.

6. Literature Review

6.1 Theoretical Connections between Planning and Public Art

Public art is not a new practice in the United States. Since 1865, the ceiling of the U.S. Capitol rotunda has been adorned by the *Apotheosis of Washington,* painted by Constantino Brumidi and shown in Figure 6.1.1. Decades later, muralists completed perhaps the most iconic and historic collection of public art for the United States in the Works Progress Administration's murals. Below is one of the most well-known pieces from the period, Diego Rivera's *Detroit Industry Murals* shown in Figure 6.1.2. The Atlanta area too has a collection that spans centuries. In 1892, the Cyclorama of the Battle of Atlanta, shown in Figure 6.1.3, opened for public viewing and has been on display since (Davis 2003). Since the mid-twentieth century, the city and county have incrementally added to the collection of public art in Atlanta. What is new to public art is the increasing notion that public art has an influence on the outcomes of cities.

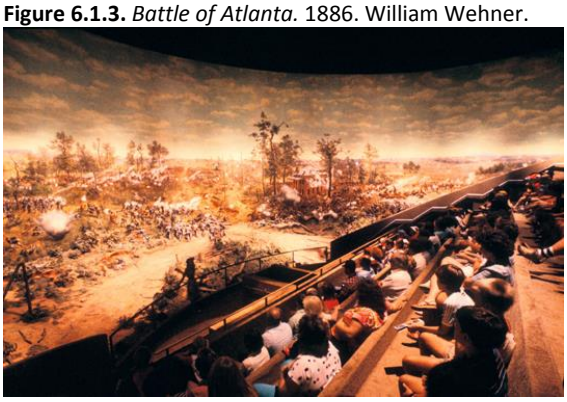
Figure 6.1.1. *Apotheosis of Washington.* 1865. Constantino Brumidi.

Source: Scott Applewhite. Associated Press.
http://www.npr.org/blogs/itsallpolitics/2011/09/27/140817506/despite-senate-spending-deal-nation-stuck-in-stormy-political-pattern

Figure 6.1.2. *Detroit Industry Murals.* 1932-33. Diego Rivera.

Source: Jason Lacey
http://intelligenttravel.nationalgeographic.com/2013/01/16/i-heart-my-city-lauras-detroit/rivera-murals-detroit-institute-art/

Figure 6.1.3. *Battle of Atlanta.* 1886. William Wehner.



Source: Georgia Department of Economic Development.
http://www.georgiatouristguide.com/Articles/Civil_War_in_Georgia.asp

Both academia and popular media have given increasing attnetnion to the influence of public art on public spaces. Scholars have matched the media's interest by examining how public art influences our experience of space, though most academic work has come from researchers outside the planning field in such disciplines as sociology, art criticism and history, and public health. Their research shows that the presence of art

influences our experience of the street and understanding of the area within which it sits. The overlap of public art goals and urban planning goals has grown with the emergence of art practices aimed at improving communities and greater interest from urban planners in cultivating creative cities.

Ann Markusen and Anne Gadwa write in the *Journal of Planning Education and Research* that the movement toward incorporating art into city planning has primarily manifested as a "cool cities" practice in which cities across the United States are competing to "stylize themselves" (Markusen and Gadwa 2010, 388). This trend is rooted in decades of research on creative cities that place value on specific outcomes of urban planning efforts, specifically economic, neighborhood regenerative, and cultural impacts. They write that U.S. scholarship prioritized the economic role of the arts while internationally, efforts have been made to emphasize wider social goals like cultural identity validation, social and political commentary, and stress-relieving mental benefits (Markusen and Gadway 2010, 380). Here the two authors discuss a range of potential economic and social impacts that can come from artistic interventions in the physical environment.

Cameron Cartiere offers more insight into these normative goals but narrows her study to public art in the *Journal of Public Works and Infrastructure* in an article titled, "Exploring the Impact of Public Art Above and Below Ground." Her points are primarily theoretical and not derived from extensive empirical research. She discusses benefits offered by public art that planners might seek, such as, "wayfinding, reducing neighborhood crime, supporting urban regeneration, engaging the community" (Cartiere 2009, 172). She writes that public art can provide place-specificity where it has been erased by new development (Cartiere 2009, 177). The benefits Cartiere sets up are broad and span a number of elements of urban planning. If public art can serve as wayfinding, it is doubling as an element of the built environment, signage. If it reduces neighborhood crime and supports urban regeneration, it is also encouraging active spaces. If it engages the community, it is performing a role in public participation that planners utilize as well. If it can provide place-specificity, it is playing a role in place making.

Based on Markusen and Gadwa's and Cartiere's work, this paper sets up a framework, shown in table 6.1.1, from which one can begin to understand the interaction between public art and urban planning goals: built environment, activation of space, place making, community engagement, and the process of implementing public art projects. These different elements are defined below and used as the structure for analyzing the intersection of the two fields for the entirety of this paper.

Table 6.1.1. Framework for Intersection of Interests for Public Art and Urban Planning

Topic	Definition
Built Environment	Elements of the street, such as the design of buildings, railings, benches, and bike racks. Physical infrastructure of the city (Miles 1997).
Active Spaces	Spaces where people meet and are exposed to a variety of neighbors. Full of people and pedestrian-friendly (Borrup 2007).
Place Making	Collective shaping of public realm to maximize shared value. Facilitates creative patterns of activities and connections (cultural, economic, social, ecological) that define a place and support its ongoing evolution (Project for Public Spaces 2014, "What is Placemaking?").
Community Engagement	Process whereby institutions enter into mutually beneficial relationships with other organizations, informal community groups, or individuals (Borwick 2012, 14).
Process	Steps required to implement public art projects. They include idea development, location analysis, permissions and permits, financing and funding, artist selection, community engagement, fabrication and installation, and conservation and restoration (Forecast Public Art 2014).

Topic Definition Sources: Listed in table.

Public art plays a role in the urban design of the **built environment**. In *Art, Space, and the City*, Malcom Miles focuses on "Convivial Cities," which he defines as cities in which "diverse races and classes and both

genders live together without the dominance of one public over another" (Miles 1997, 188).Miles explores how public art can be better integrated into infrastructure to create socially open, livable cities of the future. Written in 1997, this concept is now commonly recognized as a best practice for public art. By incorporating public art into elements of the street, such as the design of buildings, railings, benches, and bike racks, public art receives a more functional, permanent place in the streetscape. Based on Miles' logic, public art should reflect a consciousness of functionality that makes choices on location, subject matter, and design to positively affect the public's experience (Miles 1997, 189-190).

In an excerpt from his book *The Creative Community Builder's Handbook,* Tom Borrup illustrates the rationale behind the desire to use art to promote **active spaces**. Summarizing the work of William H. Whyte in the mid-twentieth century, Borrup states that "active spaces are safer, more economically productive, and more conducive to healthy communities" (Borrup 2007, 2). Planners have used this reasoning since this period to develop policies that facilitate active spaces. Arts administrators and cultural planners are increasingly involved in the programming and management of public space (Borrup 2007, 3).

Public art has also been studied for its role in **place making** by contributing to a sense of community identity. Tim Hall and Iain Robertson write in "Public Art and Urban Regeneration: advocacy, claims, and critical debates," that in the twentieth century, central city economic decline and the suburban migration of people fragmented communities (Hall and Robertson 2001, 10). Place making, or creating a sense of community, has emerged as a strategy employed by planners to create renewed interest in central cities. Hall and Robertson write that strategies often involve public art because it contributes to "uniqueness" and brings "distinction to developments" (Hall and Robertson 2001, 7). Place making strategies are often employed with economic or social aims that may, for example, encourage people of particular occupations to move to an area or to strengthen bonds between neighbors.

The public art field has also developed a deepening commitment to **community engagement** over the past few decades, which has grown its common interests with planning in terms of people in addition to space. Many artists today are taught to consider how their work can perform community revitalizing functions or serve as a mode for gauging a community's needs and wants. The two main public art movements that espouse these principles are known today as community arts and new genre public art. Community arts is defined by Doug Borwick in *Building Communities, Not Audiences: The Future of the Arts in the United States* as "arts-based projects/programming intentionally designed to address social issues" (Borwick 2012, 14). Borwick outlines how arts organizations have gradually been isolated from the communities within which they operate and that the movement back to "meaningful engagement rooted in mutually beneficial relationships" is vital to arts organizations' relevance in the twenty-first century (Borwick 2012, 12-13).

In *Mapping the Terrain: New Genre Public Art,* Suzanne Lacy opens her book by describing artists practicing in a "manner that resemble political and social activity but is distinguished by its aesthetic sensibility" (Lacy 1994, 19). By this, she means the artist is creating art while simultaneously affecting social or political change. A contemporary example of this practice, is *Conflict Kitchen,* shown in Figure 6.1.4, which has been reviewed in *Public Art Review* in an article titled "You Are Where You Eat" (Spayde 2013). It only serves food from countries in conflict with the United States. This project is simultaneously restaurant, political statement, and piece of art. It represents an artistic attempt to spur dialogue on a particular issue and have community members share their perspectives on a particular issue. Community arts and new genre public art differ in the role the community plays in the work. Community arts work is usually derived directly from the needs or desires of the community with which the artist is collaborating. Meanwhile, new genre public art's concept may originate with the artist, who then often involves the community in a social or political activity.

Figure 6.1.4. Conflict Kitchen. 2013. Afghanistan.

Source: Conflict Kitchen. http://conflictkitchen.org/photos/

Ann Markusen has also written on how the **process** of implementation of arts programs may influence their outcomes. She states that previous studies have focused too much on analyzing how a cultural plan led to particular outcomes, and that success of cultural plans likely relies on process decisions and efforts. For example, the level of stakeholder involvement may influence community buy-in for cultural policies. Financing strategies and the level of funding may influence outcomes, and the geographic scale at which cultural planners work may also play a role in creating desired impacts (Markusen and Gadwa 2010, 388).

6.2 Evaluations of Community Impact

In 2002, Jack Becker, longtime leader of Forecast Public Art, which publishes the most recognized U.S. public art publication, *Public Art Review,* wrote that no national-level research had been done on the social or economic impact of public art (Becker 2002, 3). To date, there is still no available national data on public art impacts. Markusen and Gadwa echo this sentiment by stating that cultural planning practice often lacks goal setting or evaluation (Markusen and Gadwa 2010, 379). They state that creative city literature has not determined the norms, goals, or scales of practice for cultural planning, which has made data-based studies less useful and the causal connection between outcomes and interventions more difficult to determine. Markusen and Gadwa emphasize the need to establish norms and goals that can lead to a greater body of research that vets the assumed outcomes of cultural planning practices. They state that currently most cities work under an "If you build it, they will come" mentality (Markusen and Gadwa 2010, 388). This lack of data-based evaluation means that communities investing in this practice are using dollars without understanding the potential social and economic benefits, or lack thereof, that come from these policies.

Based on the five established topic areas of overlap between public art and planning, the following reviews evaluation and data collection methods that have been employed to measure public art impacts. The methods for evaluating the impact of public art have ranged from surveys of people living within a particular distance of public art to tallies of generated tourist activities and indicators of neighborhood improvement. Because the purposes of public art discussed above range from urban design to engagement to community place making, likewise, the measured impacts vary widely.

In "Public Art in Mitigation Planning: The Experience of the Squaw Peak Parkway in Phoenix," Blair, Pijawka, and Steiner utilize two surveys of residents to evaluate public art's usage in mitigating negative effects of an element of the **built environment**: freeways. For the article's surveying method, the authors provide useful parameters for what is considered living within proximity to a mural; most lived within 900 feet, and none lived further away than 1,200 feet. The article also shares the wording of six survey questions that were used in

the study. The authors find that the public strongly supports public art but is ambivalent about its use in freeways, citing specific concerns about the financial cost of the art, perceptions of low levels of public participation in selection, lack of regional themes, and inappropriate placement (Blair 1998, 221). This study is an example of the dispelling of an assumed benefit of public art as a freeway mitigation.

Jan Semenza examines the **activation of space** through public art in her article, "The Intersection of Urban Planning, Art, and Public Health: The Sunnyside Piazza." A Portland, Oregon neighborhood installed interactive public art pieces in a community gathering space to increase community interaction. Semenza reports levels of pedestrian activity and interaction with the public art works and compares them to a similar space that has not had public art improvements. A cross-sectional survey was also completed to assess the piazza's influence on changes in the sense of community based on greater activity in the public space. This study utilizes observations of pedestrians and piazza activity as well as survey to understand the impact of public art.

Koster and Randall evaluate the economic development strategy of five Saskatchewan communities that have utilized a **place making** strategy, specifically the installation of murals to drive tourism, as an economic development strategy. They use surveys to assess each of the five communities' level of commitment to the murals as economic development. Based on this assessment, they examine the number of visitors, tourism spending dollars, and new real estate developments to determine how the level of commitment to the mural strategy for economic development influenced outcomes.

Chung et al. examine public art's efficacy as a **community engagement** tool. They use a participatory research method to evaluate the influence of arts' events on an African American community's collective efficacy in improving depression care in their community. The authors find that all arts events improved this collective efficacy and "may be a key component of increasing community engagement to address depression" (Chung et al. 2009, 237).

Stern and Seifert focus on the benefits provided by the **process** used to implement murals in the Philadelphia Mural Arts Program (MAP). Stern and Seifert have the benefit of over 20 years of mural activity all completed by one organization, the data they collected over that time period, and the ability to compare neighborhood conditions, such as property values and population, across decades. Their impact assessment compares the artistic and community processes utilized to quantify professional and volunteer resources committed to murals and calculates a return on investment based on this analysis. Artistic information includes variables like artist costs, scaffolding costs, and production time while community assessment includes variables like number of community meetings, community service days, and number of participants.

Through an examination of these evaluation models, scholarship has measured public art impacts using the following methods shown in table 6.2.1:

Table 6.2.1. Example Data Assessments to Measure Public Art Impacts

Topic	Example Data Assessments
Built Environment	• Survey of affected populations on efficacy of purpose of work • Number of interactions with artwork
Active Spaces	• Counts of pedestrians and cyclists, direct interactions with work • Cross-sectional survey on perceived sense of community
Place Making	• Surveys on goals of public art for place making • Tourism counts and economic activity (spending) • New real estate developments
Community Engagement	• Participatory research
Process	• Financial sponsorship • Artist costs and production time • Number of community meetings, participants, and service days

6.3 Professional Guidelines for Arts & Urban Planning

Professional organizations in both arts and urban planning communities have published guideline materials on the role of arts and culture in planning and community development. These guidelines can be used to better determine the roles arts professionals and planners may play in collaborative projects. The American Planning Association (APA), the national professional organization for urban planners, has produced five short documents on the role that arts and culture play in planning practice. In the overview, they list four overarching benefits: (1) strengthening cultural values and preserving heritage/history, (2) building community character and sense of place, (3) enhancing community engagement and participation, and (4) enhancing economic vitality (American Planning Association 2011, "Overview: The role of the arts and culture in planning practice," 1). The APA discuss the arts as a useful tool for engaging long-range community visioning and goal setting, plan making, and reviewing development of infrastructure projects. The APA has developed a table of goals based on categories (social, economic, environmental, and community) and lists sample activities that can be completed. The public art activities they discuss include: creating a community mural to celebrate a community's history (social), "using public art in streetscape improvements to increase traffic to underutilized corridors" (environmental), integrating public art into water treatment infrastructure (environmental), and empowering groups to "participate in planning decisions through innovative arts tools, such as sculpting or modeling" (community) (American Planning Association 2011, "Overview: The role of the arts and culture in planning practice," 5).

ArtPlace, a national organization that offers grants for innovative arts-based place making projects, has created a list of benefits of creative place making, which they state "places artists and art at the center of planning, execution, and activity" (ArtPlace 2012, "Principles of Creative Place making"). Their work speaks to art's and artists' value in place making, specifically stating the arts can support economic diversity, support unique community identities, attract people to spaces, and foster connections (ArtPlace 2012, "Principles of Creative Place making"). These benefits are also outcomes desired by planners. However, while these statements define successful creative place making, they do not specific roles artists and planners can take on to achieve these ends.

Americans for the Arts, a nationally recognized nonprofit made up of organizations and arts professionals, has also done work related to the arts and cities. Their work focuses on the economic impact of creative industries and traditional ticketed arts programming. They have published a document titled "Cultural Districts: The Arts as a Strategy for Revitalizing Our Cities," which covers a typology of arts districts and makes recommendations for arts programming. Public art receives a paragraph mention in the 35-page document that states that public art and murals are often present in arts districts and can be funded by private donors or a percent for art program (Americans for the Arts 1998, 28).

While these organizations communicate a consciousness of the connection between arts and urban planning, they do not speak to policy positions, education programs, or specific strategies for connecting arts administration, cultural planning, and city planning. They also have no established strategy on public art planning that references long term or environment-related goals. This lack of connection is a result of the isolation the two fields have had from each other in the past.

6.4 Public Art Plans and Toolkits

Public art toolkits focus on the steps required to complete a singular piece of public art. *Forecast Public Art* has the most comprehensive toolkit and is a nationally recognized organization for its public art research and policy activities. They outline an eight-step process that includes: (1) idea development, (2) location analysis, (3) permissions and permits, (4) financing and funding, (5) artist selection, (6) community engagement, (7) fabrication and installation, and (8) conservation and restoration (Forecast Public Art, "Public Art Toolkit"). While toolkits, including the *Forecast* toolkit, are useful for completing individual projects, they do not address

how to construct physical, social, financial, and regulatory environments that will foster public art in communities, how to create overarching goals for public art practice, or how to evaluate the success of public art.

Likewise, the body of public art works and plans across the nation focus narrowly on the implementation of public art projects and do not outline broader strategies for how selected locations for public art function in concert or the effect that placements have on surrounding communities, present and future. Looking at public art plans for the top ten U.S. MSAs, which includes Atlanta, three out of the ten center cities have a public art plan (Atlanta, Dallas, and Washington, D.C., while a fourth is in development (Chicago). In Philadelphia, PennPraxis, the applied research arm of the School of Design at the University of Pennsylvania, completed a study in 2008 on how the city supports public art. One of the study's recommendations was to "integrate art, development, and planning" (PennPraxis 2008, 21). Only Washington D.C. has a plan that includes public art's interaction with the wider community and spatial environment and sets goals for what public art works should achieve (Bressi, Blumenfeld, and McKinley). Likewise, Washington D.C.'s comprehensive plan mirrors this understanding, making reference to public art in different sections of the plan and also devoting a section to arts and culture ("The Comprehensive Plan for the National Capital," 2006). Washington D.C. can serve as a useful example to other cities looking to develop a public art plan.

6.5 Conclusion

The literature shows that researchers are making both theoretical and data-based connections between and impacts of public art and urban issues. However, the lack of stipulation of goals of public art, knowledge of effective geographic scales, integration into comprehensive planning, and local or national data on public art prevents wider usage of data-driven methods. For this reason, cities will have to take on their own efforts to understand what outcomes their goals and processes are impacting. Because development of comprehensive plans is common practice, they offer a useful resource for establishing goals of public art programs. Arts professionals and city planners can offer their expertise to develop recommendations for public art action items that relate to comprehensive planning goals. The availability of individualized studies on public art impacts also offers a starting point for developing a set of data measures for planners to analyze in relation to these goals and recommendations.

7. Findings

7.1 Objective 1: Establish a baseline for public art practice in the Atlanta region, specifically its norms and goals, processes, and desired data measures and outcomes.

Methodology

Data sources include interviews with Atlanta public art practitioners, artists, and local and regional government planners; local government websites; local government financial documents; and public art programs for the top 10 metropolitan statistical areas (MSAs) in the United States. The data collected from public art practitioners on goals, processes, and desired impacts provides a baseline snapshot of public art practice in the Atlanta region. This data is not currently collected in any other way in Atlanta or elsewhere.

Interviewees were identified using a snowball process. In conference with Atlanta Regional Commission Senior Program Specialist in the Community Development Division, Gregory Burbidge, an initial suggested set of interviewees was identified. As these individuals were interviewed, they identified additional interviewees. Through this process, 30 Atlanta-based individuals representing 24 organizations were identified. In addition, 6 non-Atlanta individuals were identified for their expertise in public art practice or work as professional artists. 18 of those individuals, representing 17 organizations, were interviewed for this paper. The findings below present summative information on direct answers to the 11 questions asked as well as direct statements spurred by the 11 questions. A listing of the questions is available in the appendix.

To establish an understanding of the communities with active public art practices in the Atlanta region, a desktop, web-based assessment was done of local governments and their financial commitments to arts funding. A comparison was made with the top ten U.S. MSAs on their administration of public art and presence of particular funding sources to draw a baseline comparison with these cities.

Shown in table 7.1.1 is a list of individuals interviewed for the paper and their professional affiliations:

Table 7.1.1. Individuals Interviewed for Public Art and Planning Analysis

Organization	Representative
Atlanta Regional Commission Transportation & Arts Committee; Art on the Atlanta BeltLine ARC is the regional planning and intergovernmental coordination agency for the Atlanta 10-county area and the City of Atlanta. Art on the Atlanta BeltLine a temporary public art exhibition conducted by the Atlanta BeltLine. www.atlantaregional.com; art.atlantabeltline.org	Nathan Soldat Senior Planner/Committee Volunteer
Art Sandy Springs Supports the arts in Sandy Springs, Georgia by focusing on elevating visual, performing, culinary, and landscape arts to enrich the quality of life for residents and visitors. www.artsandysprings.org	Deirdre Brock Executive Director Terry Tomasello President-Elect
Atlanta Plan-It Web site exclusively dedicated to arts and cultural entertainment information and organizations in the metro Atlanta region. It is a service of Public Broadcasting Atlanta and was established by the Metro Atlanta Arts and Culture Coalition (MAACC). www.atlantaplanit.com	Kimberly Harbrecht Operations Manager

Organization	Representative
Art on the Atlanta BeltLine Temporary public art exhibition conducted by the Atlanta BeltLine. The Atlanta BeltLine also installs permanent public art projects that encompass the 22-mile network of parks and trails. www.atlantabeltline.org	Elan Buchen Project Coordinator for Art & Design
City of Atlanta Office of Cultural Affairs Public Art Program (OCA/PAP) Administers the development and management of public art projects for Atlanta City Government. It provides programs and services that support the arts community while improving the quality of life for all citizens and visitors. www.ocaatlanta.org	Courtney Hammond Project Coordinator
Cumberland Community Improvement District (CID) Public-private assessment district in northwest Atlanta. It is the mechanism by which local commercial property owners advance needed infrastructure projects that enhance property values as well as the greater community. www.cumberlandcid.org	Kara Keene Cooper Outreach Manager
Dashboard Co-op Ignites raw space with contemporary art. An experimental curatorial project that produces exhibitions of fine art in dynamic, forgotten haunts. Works with and for tenacious artists, imaginative property owners, and bold viewers. www.dashboardcoop.org	Courtney Hammond Co-Founder and Co-Director
City of Decatur Community Development/Quality of Life Department Focuses on healthy community to provide foundation for a successful economic development program. Places the protection of our community's character first and works to nurture a strong sense of community. www.decaturga.com/index.aspx?page=128	Linda Harris Assistant Director
City of Decatur Planning and Zoning Department Carries out comprehensive land use and zoning plans. www.decaturga.com/index.aspx?page=144	Amanda Thompson Planning Director
Flux Projects Produces temporary public art. Provides contemporary artists with financial, production, and marketing support to create work. Focuses on projects that engage people in their daily lives, outside of traditional arts venues. www.fluxprojects.org	Anne Archer Dennington Executive Director
City of Hapeville Main Street Program Works to build a stronger local economy through downtown revitalization. www.hapeville.org/index.aspx?NID=86	Allie O'Brien Main Street Manager
Living Walls Seeks to promote, educate and change perspectives about public space in our communities via street art. www.livingwallsatl.com	Monica Campana Co-Founder and Executive Director

Organization	Representative
McDonough Arts Creates and sustains an artistic ambiance in historic McDonough, providing a dynamic showcase for the arts and multi-cultural expressions of the people, enhancing the economic base and livability of the community. www.mcdonougharts.net	Jea Gackowski Board President
McDonough Main Street Program Works to build a stronger local economy through downtown revitalization. www.mainstreetmcdonough.com	Kira Harris-Braggs Main Street Manager
Midtown Alliance Non-profit membership organization and a coalition of leading business and community leaders united to make Midtown a premiere destination for commerce, culture, education and living. www.midtownatl.com	Ginny Kennedy Director, Urban Design
City of Suwanee Economic and Community Development Department Works to build a strong, local economy and provide a high quality of life. www.suwanee.com/economicdevelopment.php	Denise Brinson Director
WonderRoot Unites artists and community to inspire social change. www.wonderroot.org	Chris Appleton Co-Founder and Executive Director

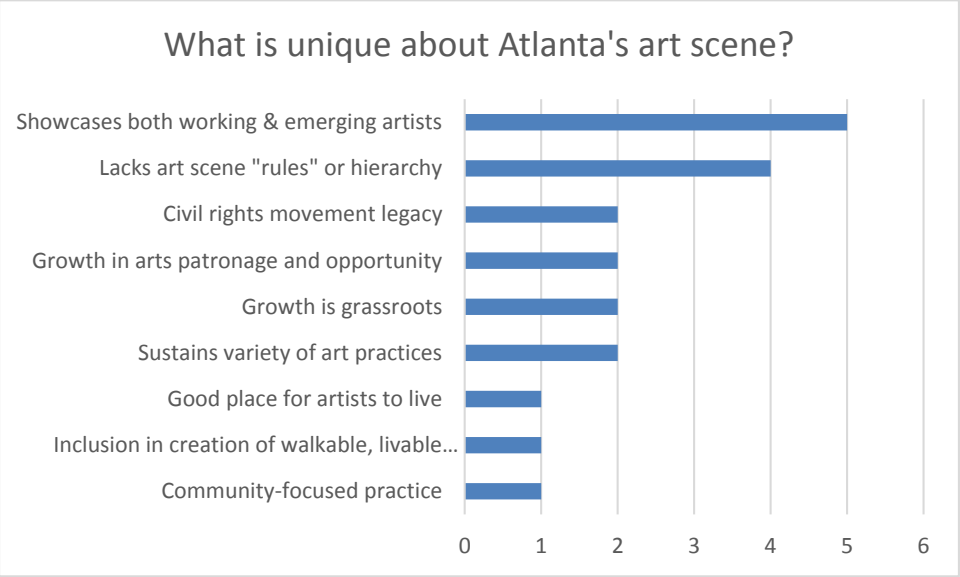
7.1.1 Norms and Goals for Public Art

As Markusen and Gadwa suggest, cultural planning should begin with an understanding of its norms and goals. Practitioners were asked to identify unique aspects of Atlanta's art scene to establish a set of norms. The answers to this question were used as a starting place to utilize grounded theory to code these interviews and develop theories of pervasive norms in Atlanta public art practice. Six themes emerged for public art values and trends in the Atlanta region.

Practitioners identified that Atlanta is a place where both well-known working artists and emerging artists can work side by side and are both recognized for their value. As can be seen in figure 7.1.1.1, a third of respondents said that the Atlanta arts scene lacks "rules for entry" or a hierarchy through which artists have to move to become professional artists. Practitioners also stated that growth in the Atlanta arts scene has been on the grassroots level. This growth in the arts scene has been met by increased patronage and community interest (Appleton 2014). Atlanta is also not known for one specific arts medium, rather it has a robust, varied practice.

Practitioners also cited the civil rights legacy as a unique influence for artists and many public art pieces in the Atlanta region. Practitioners reported that Atlanta has a community-focused public art practice, which relate to its grassroots orientation and civil rights history. Atlanta was also cited as a good place for artists to live since it is less expensive than other large arts cities and emerging artists have more access. Kara Keene Cooper, Cumberland CID outreach manager, cited a recent report by mylife.com that ranked Atlanta the number one city for artists in the United States based on cost of living, number of people age 20-34, people employed in the arts industry, number of museums and galleries, and households with incomes greater than $200,000 (Neeser 2014; Cooper 2014). These characteristics were used to shape a deeper understanding of what makes the Atlanta arts scene unique, which was found through interview coding.

Figure 7.1.1.1. Unique Characteristics of the Atlanta Art Scene



Source: Public Art Practitioner Interviews.

Six themes emerged from conversations with practitioners. These identifying principles of public art span the entire region. The norms listed below are arts-specific and can be used in establishing a regional agenda for public art practice.

Resourceful partnerships: The Atlanta region makes efforts to connect artists to organizations outside the arts to create works and sees more potential for these creative partnerships to happen. The private sector is currently participating in innovative funding models that can be leveraged with public investment in the creation of public art.

Emphasis on the temporary: Atlanta values temporary art works and sees temporary work as a resource for vetting particular public art pieces and locations. Atlanta also utilizes temporary pieces to activate space. Atlanta also uses temporary works as a resourceful way to fund public art. For example, pieces can be made in temporary materials and then recast in permanent for materials for pieces that are well-regarded by communities (Brinson 2014). Temporary art works include murals, revolving art tours, new media, and performance.

Emerging artists: Atlanta makes efforts to champion young and emerging artists, having them work side by side with working professionals. Practitioners also identified a need to do additional work to provide internships and mentor emerging artists. Atlanta is in a position to serve as a stepping stone for emerging artists, providing lower cost of living but high quality arts opportunities.

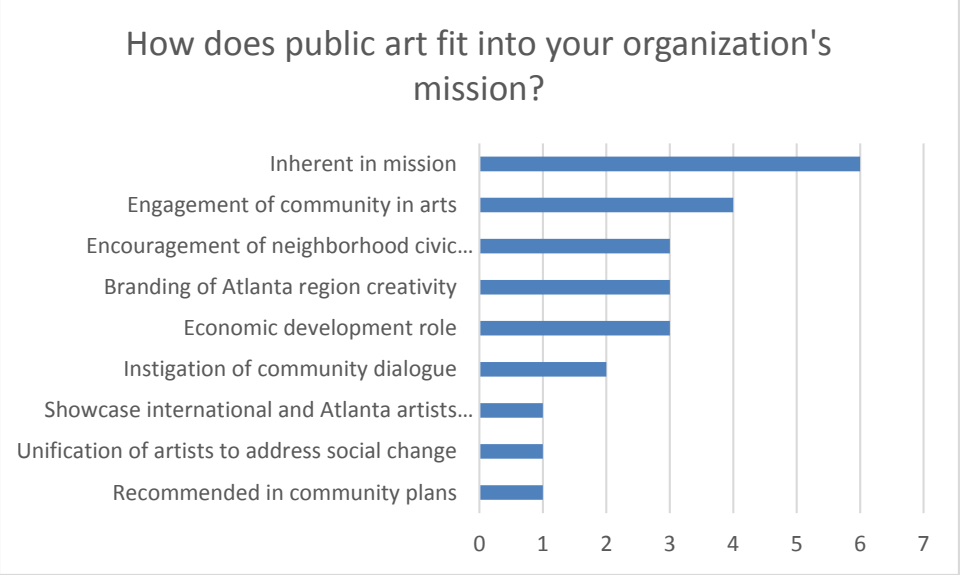
Broad range of artistic practices: Atlanta's regional and national reputation supports a broad range of artistic endeavors, from street art to fine art to performance art. Atlanta's art scene also lacks "rules," which provide for a lot of freedom in creative work.

Care/support for artists: The Atlanta region makes efforts to provide additional care and support for artists completing public art works through volunteer assistance, care and maintenance for pieces on display, and professional assistance in installation/deinstallation. Atlanta arts organizations are also making efforts to have more of the wider Atlanta community advocate for public art.

Creative growth through new encounters: Atlanta works to create an environment of experimentation and wide exposure, which allows for encounters with unfamiliar artists, sites, and audiences. These new encounters encourage creative growth in artists and the wider community.

Respondents were also asked to identify how the practice of public art fit into their overall missions as organizations. As figure 7.1.1.2 shows, a majority of interviewees stated that their public art practice was inherent in their mission, meaning the organization they represent was established in part to create or present public art. The next most cited answers were that the organizations wanted to engage communities in the arts through public installations, promote a particular type of creativity in the Atlanta region, and encourage economic development through public art. These answers again show public art's interest in a mix of art-specific and community-specific functions.

Figure 7.1.1.2. Public Art and Organizational Missions



Source: Public Art Practitioner Interviews.

7.1.2 Process of Public Art Implementation

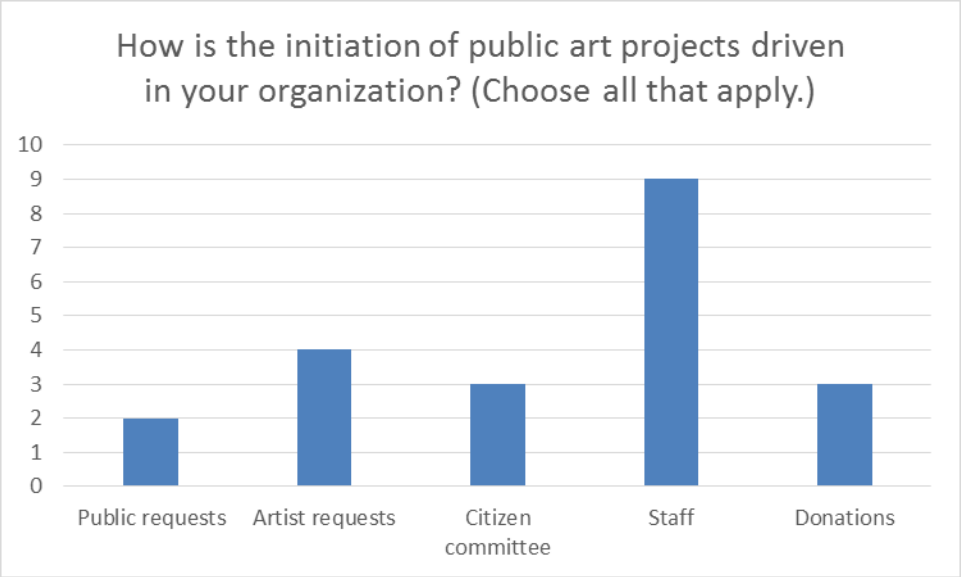
The process is what maneuvers communities toward achieving their norms and goals, so the next step of analysis focuses on the process of public art implementation in the Atlanta region. This discussion is organized by the eight steps of *Forecast Public Art's* nationally used Public Art Toolkit, which was discussed in the literature review. Those steps are: (1) idea development, (2) location analysis, (3) permissions and permits, (4) financing and funding, (5) artist selection, (6) community engagement, (7) fabrication and installation, and (8) conservation and restoration. This analysis adds two elements to the analysis, evaluation and public art planning, that would be necessary for public art planning and the potential to incorporate public art into comprehensive plans.

Respondents were asked a series of questions which illuminated how the Atlanta region approaches the eight steps of public art work implementation identified in *Forecast Public Art's* toolkit. The discussion below includes summation of the responses to the direct questions and examples identified by interviewees. Organizations often do not follow these steps in sequence. They may switch steps around, complete steps simultaneously, or return to a previously completed step if later actions change the project needs.

1. *Idea Development*

The initiation of public art projects is primarily driven by artists and staff. As shown in Figure 7.1.2.1, 75% of interviewees identified staff as an initiator of public art projects while a third identified artists as initiators. Citizen committees, public requests, and donations of public art pieces also play a lesser role in the initiation of public art projects as seen in the table below. Few interviewees reported only one source of initiation. Idea development can be dynamic. Staff often exchanges with artists to make decisions about idea development based on the identity of the community or locational issues.

Figure 7.1.2.1. Initiating Parties for Public Art Projects



Source: Public Art Practitioner Interviews

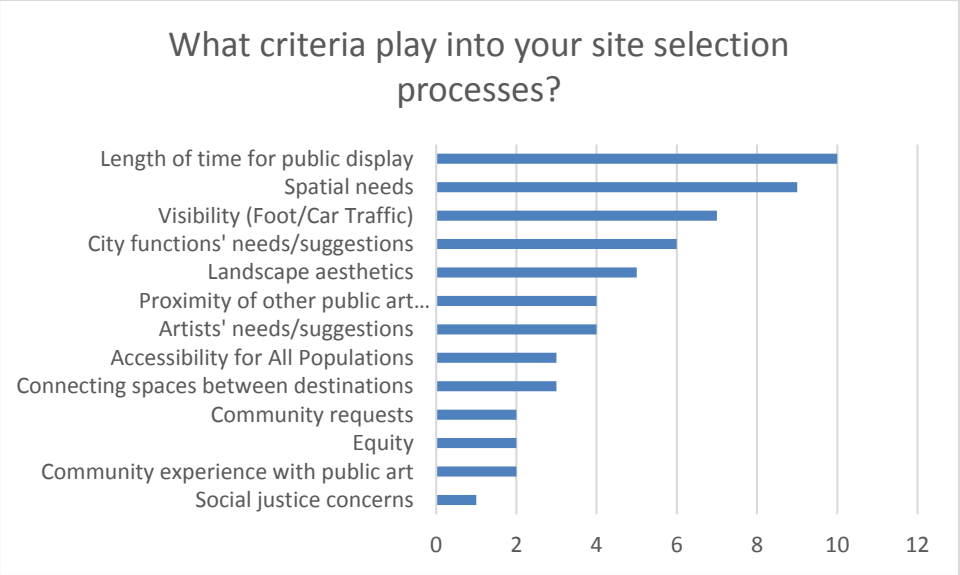
2. *Location Analysis*

Interviewees were asked to identify criteria that play into site selection of public art pieces, temporary or permanent. The top four criteria elements, aside from length of time for display, relate to physical space, including spatial needs, visibility, feedback from city departments, and landscape. The presence of so many urban-related criteria at the top of list for all respondents suggests a need for strategy development around the needs of public art practitioners and the practice of planning urban spaces.

Likewise, interviewees spoke to who makes decisions on site selections. Similar to initiation of projects, 75% of respondents report that staff has a hand in decision making, as shown in figure 7.1.2.2. In addition, 75% of respondents stated that they use some other additional method that incorporates community or peer-professional approval of sites. Many of the respondents stated they felt they needed a party of several informed individuals to make a collective decision on appropriate sites. Some preferred a group informed about the community while others preferred a group with art experience.

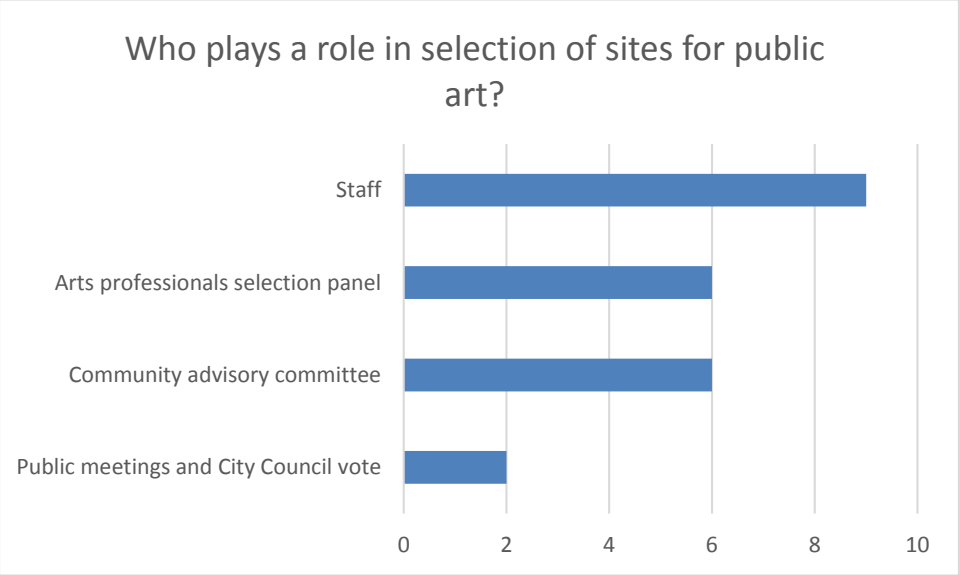
As an example, Anne Archer Dennington of Flux Projects reports that her organization assesses sites based on a number of criteria, such as sufficient space for performance art, amount of foot traffic near the site, and opportunities for congregation nearby (Archer Dennington 2014). Living Walls stated they also have space-based concerns when selecting sites, including proper wall space for their murals, sidewalk widths that can support scaffolding, and power line clearance. Living Walls also now visits neighborhood associations and City of Atlanta neighborhood planning units to receive feedback on selected sites (Campana 2014).

Figure 7.1.2.2. Site Selection Criteria for Public Art Projects



Source: Public Art Practitioner Interviews.

Figure 7.1.2.3. Site Selection Decision Makers



Source: Public Art Practitioner Interviews.

3. Permissions and Permits

The Atlanta region is made up of 10 counties and 68 municipalities (Atlanta Regional Commission 2010, 1). Permissions for public art are made at the local level, and while many communities may have a case by case method for approaching public art requests, a number of communities have official commissions or staffs that handle public art requests and/or guide their own programs through the permissions process. 61 of the 68 municipalities were assessed, and **13 local governments and one neighborhood community, Serenbe, were found to have an active public art program**, meaning the local government either had an ongoing public art committee or staff to address public art. **23% of communities were found to have ongoing programs**. The

majority of these programs are less than five years old. Only Fulton County and the City of Atlanta have more veteran programs, and theirs have been in existence since 1993 and 1977, respectively. Table 7.1.2.1 shows the name of the managing commission or the program carried out by staff. These communities currently have a process for approving public art requests or a program that works to install public art in the community (and therefore goes through a process itself).

Table 7.1.2.1. Atlanta Region Communities with Active Public Art Programs or Public Art Planning

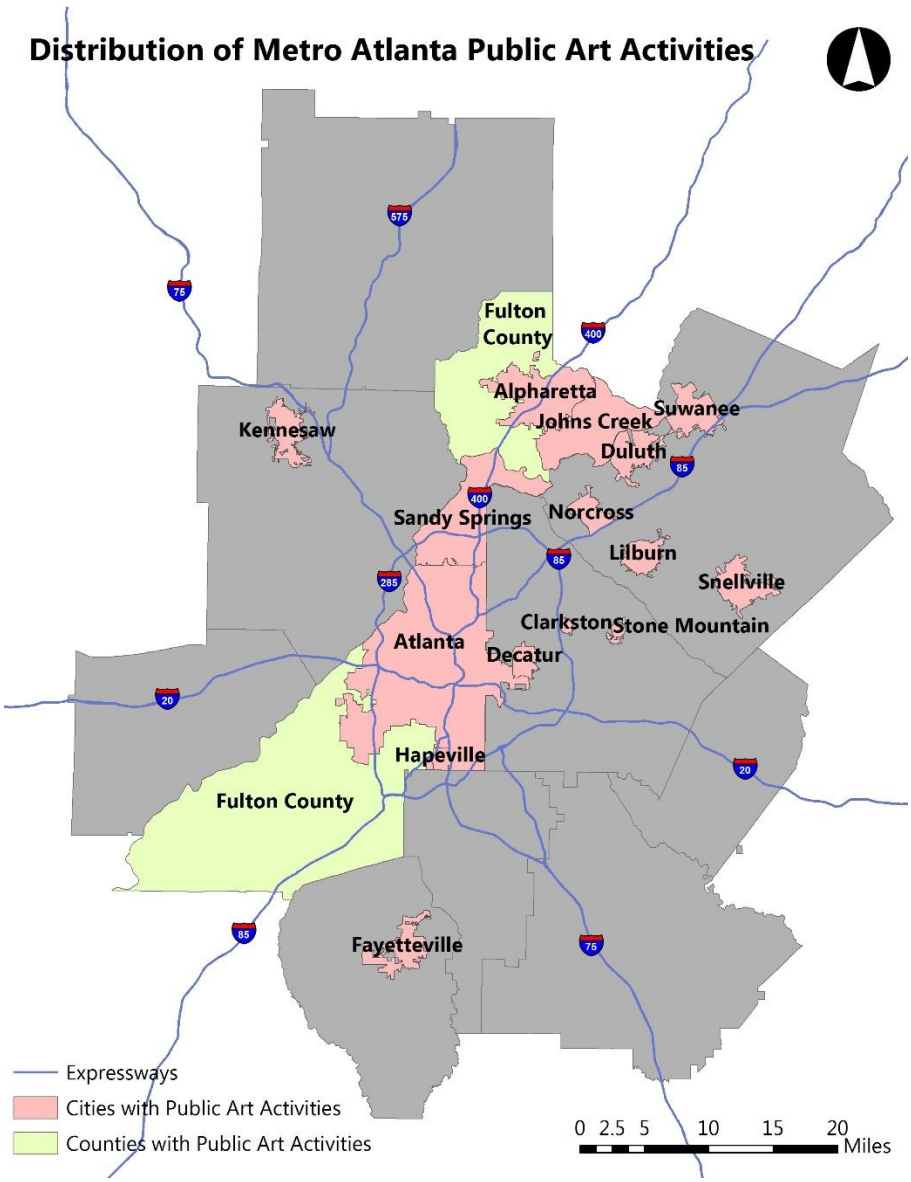
Local Government	Type (City or County)	Program Name
Fulton	County	Public Art Program
Alpharetta	City	Public Art Committee
Atlanta	City	Public Art Program
Decatur	City	Public Art/Cultural Master Plan
Duluth	City	Public Art Commission
Fayetteville	City	Art and Architectural Advisory Committee
Hapeville	City	Hapeville Mural Projects
Johns Creek	City	Public Art Board
Kennesaw	City	Art and Culture Commission
Lilburn	City	Downtown Development Authority
McDonough	City	Public art in downtown plan
Norcross	City	Art Xchange
Sandy Springs	City	Playable Art Park
Serenbe	Community	Public Art Review Committee
Snellville	City	Public Arts Commission
Suwanee	City	Public Art Commission
Clarkston*	City	Has installed 2 pieces of public art
Stone Mountain*	City	Installed 1st piece of public art

*denotes community that has installed public art but does not have active program
Source: Atlanta Region Local Government Websites.

Two other local governments, Clarkston and Stone Mountain, have promoted the installation of public art in their cities but they do not have ongoing programs. McDonough also had provisions in its downtown plan for public art but does not have an ongoing program. More communities may have programs, but if so, it was not available on their websites. Because the limitations of time and resources for this applied research paper did not allow for direct survey of all local governments, the website assessment was implemented. A fuller understanding of practicing communities could be established through direct survey.

Figure 7.1.2.4 shows the distribution of public art programs throughout the region. A pocket of communities in North Fulton County and the western portion of Gwinnett County have public art commissions. Some, such as Suwanee, have staff members that dedicate a portion of their time to public art work in their city. Within the perimeter of I-285, Atlanta, Decatur, Hapeville, and Fulton County handle permissions or promote their own projects. These two areas represent two concentrated zones of public art activity. The rest of the programs are widely dispersed throughout the region.

Figure 7.1.2.4. Distribution of Metro Atlanta Public Art Activities*



Source: Britt. (2013). Cities with Public Art Activities Listed on Atlanta Region Local Government Websites.
*Serenbe is not pictured but is located in South Fulton County.

The interviewees representing local governments and community improvement districts were also asked if they regulated public art on private property. Historically, public art practice occurred mostly in government-owned or civic spaces, such as parks, libraries, and city plazas, but as public art practice grows, private developers and property owners are also commissioning public art. The presence of a regulatory process for public art on private properties can denote several characteristics of public art practice in a community. First, enough public art is being installed in the community that the local government or governing body felt the need to implement a public process for installation. Second, the presence of a regulatory process also suggests the community has taken steps to ensure a particular set of values govern public art practice within the governing body's district. For example, the implementation of regulatory processes may suggest the community values certain levels of community feedback on projects or that they would like to distinguish their public art practice

from other community fixtures, such as signage or infrastructure.

The City of Atlanta is the only local government that was interviewed that has a process for regulating public art on private property. Currently, public art proposals are signed off on by the Office of Cultural Affairs, Urban Design Commission, and Department of Transportation (Hammond 2014). The City of Atlanta is modifying its process for approval of public art and will be holding public hearings before City Council and the Zoning Review Board on April 24 and May 8, 2014, respectively. This paper was completed prior to the new policy's completion. Both community improvement districts (CID) interviewed, Midtown Alliance and the Cumberland CID, indicated that they would like to have a process in place for regulating public art, but that they would first like to set up committees that would grant approval to projects (Kennedy 2014 and Keene Cooper 2014

4. Financing and Funding

Public art projects are financed using a range of funding sources and increasingly rely on public-private partnerships. One of the norms identified for the Atlanta area was "resourceful partnerships," which includes the use of public-private partnership. However, the traditional funding source for public art has been public funding. This analysis covers the range of funding strategies used in the region, beginning with public funding and ending with private donations of art work.

In the Atlanta region, 5 of the 10 counties in the region reported line items for arts funding. These budgets were accessed from the Carl Vinson Institute at the University of Georgia's collection of local governments' financial documents. Per capita assessments of spending were calculated using 2008-2012 American Community Survey 5-year estimates of total population. No counties reported specifically for public art, so general funding for art here serves as the closest proxy. While this measure does not necessarily demonstrate support for public art, it does highlight communities that use public dollars to fund the arts. Designated arts funding is also a problematic measure because local governments can be spending dollars from other line items, such as capital improvements or parks maintenance, on public art. The average per capita amount over a three-year period (2011-2013) for the five counties reporting was $0.84. As shown in Table 7.1.2.2, Fulton County and Cobb County have much higher rates at over $5.00 per capita. Fulton County is also the only county in the region with a public art program. Cobb County's spending goes toward the Cobb Energy Performing Arts Centre and is funded primarily by hotel/motel tax dollars.

The cities listed above include the cities previously identified as having public art programs or activities as well as four additional cities (highlighted in gray) that were suggested by the Atlanta Regional Commission for examination because the staff knew anecdotally that these cities have dedicated arts funding. The selected cities have twice the average per capita spending on the arts ($1.66) than the counties average ($0.84). Woodstock, Stone Mountain, and the City of Atlanta have higher per capita spending than any county. Suwanee's budget is specifically for its Public Art Fund and is the only local government listed with a dedicated line item for public art. Further exploration into how Suwanee funds its Public Art Fund could be useful for developing public art funding strategies region-wide. This illustration of budgets also shows that public art programs do not necessarily show up in dedicated arts budgets, as a number of communities with public art programs do not have report any explicit arts funding.

The next step for local governments is often to develop a percent-for-art program. The *Public Art Network*, a professional network administered by *Americans for the Arts,* encourages cities to establish percent-for-art ordinances, which dedicate a certain percentage of capital improvements to government facilities to public art (Public Art Network, "Percent-for-Art Programs"). In the Atlanta region, the City of Atlanta, Fulton County, and Suwanee are known to have percent-for-art programs. Suwanee has an additional voluntary private percent-for-art program in which developers of private projects can elect to dedicate a certain percentage of real estate projects to public art. Since its enaction, all developers have elected to participate in the program (Brinson 2014).

Table 7.1.2.2. Arts Funding for 10 Atlanta Region Counties and Select Cities.

County	Total Arts Budget 2013	Total Arts Budget 2012	Total Arts Budget 2011	Per Capita
Cherokee	$80,000.00	$70,000.00	$80,000.00	$ 0.36
Clayton	$85,000.00	$85,000.00	Not available	$ 0.32
Cobb	$3,712,869.00	$3,622,358.00	$3,439,779.00	$ 5.19
DeKalb	None reported	None reported	None reported	--
Douglas	$35,000.00	$35,000.00	$35,000.00	$ 0.26
Fayette	None reported	None reported	None reported	--
Fulton	**$5,082,369.00**	**$5,257,023.00**	**$4,587,774.00**	**$ 5.35**
Gwinnett	None reported	None reported	None reported	--
Henry	None reported	None reported	None reported	--
Rockdale	None reported	None reported	None reported	--
Total	$8,995,238.00	$9,069,381.00	$8,142,553.00	$ 3.92
Mean	$1,799,047.60	$1,813,876.20	$2,035,638.25	$ 0.84
Median	$85,000.00	$85,000.00	$1,759,889.50	$ 0.29
City	**Total Arts Budget 2013**	**Total Arts Budget 2012**	**Total Arts Budget 2011**	**Per Capita**
Alpharetta	**ADJUST**	**ADJUST**	**ADJUST**	
Atlanta	**$3,729,893.00**	**$3,702,975.00**	**$3,491,964.00**	**$ 8.21**
Decatur	**None reported**	**None reported**	**None reported**	**--**
Duluth	**None reported**	**None reported**	**None reported**	**--**
Fayetteville	**None reported**	**None reported**	**None reported**	**--**
Hapeville	**None reported**	**None reported**	**None reported**	**--**
Kennesaw	**None reported**	**None reported**	**None reported**	**--**
Lilburn	**None reported**	**None reported**	**None reported**	**--**
McDonough	**None reported**	**None reported**	**None reported**	**--**
Norcross	**None reported**	**None reported**	**None reported**	**--**
Sandy Springs	**None reported**	**None reported**	**None reported**	**--**
Serenbe	**Not available**	**Not available**	**Not available**	**--**
Snellville	**None reported**	**None reported**	**None reported**	**--**
Suwanee*	**$50,500.00**	**$ 80,500.00**	**$ 11,564.00**	**$ 2.88**
Clarkston	None reported	None reported	None reported	--
Stone Mountain	$263,660.00	$86,382.00	$86,382.00	$ 24.49
Canton	$10,000.00	$10,000.00	$10,000.00	$ 0.42
Douglasville	$39,000.00	$39,000.00	$40,000.00	$ 1.26
Roswell	$448,275.00	$485,375.00	$456,641.00	$ 4.95
Woodstock	$2,692,500.00	None reported	None reported	$ 107.12
Total	$7,233,828.00	$4,404,232.00	$4,096,551.00	$ 11.30
Mean	$1,033,404.00	$734,038.67	$682,758.50	$ 1.66
Median	$355,967.50	$86,382.00	$86,382.00	$ 0.57
*Suwanee budget is for dedicated Public Arts Fund.				
Local governments in bold have public art programs.				

Source: University of Georgia Carl Vinson Institute of Government. (2013). *Local Government Financial*

Documents. Accessed September 21, 2013. https://ted.cviog.uga.edu/financial-documents/ and U.S. Census. (2014). 2008-2012 American Community Survey 5-year estimates.

As table 7.1.2.3 shows, for the top ten MSAs in the U.S., all central cities except Boston have a percent-for-art program (O'Connor 2013). Miami-Dade County, which is a consolidated government, requires all its municipalities to administer their own programs. The City of Los Angeles has an additional private percent-for-art ordinance, which requires developers of commercial or industrial buildings for which the value of construction is $500,000 or more to pay an arts development fee, which ranges from $0.51 to $1.57 per square foot, depending on the type of development (City of Los Angeles, "Private Percent for Art Program"). The Philadelphia Redevelopment Authority also has a private percent-for-art, in which redevelopment projects under $1 million participate in the program. So while a comparison cannot be made on the basis of regional public art activity, it is clear that the City of Atlanta's public art program is similarly situated to other public art programs in top MSAs in terms of its use of a percent-for-art ordinance.

Table 7.1.2.3. Public Art Programs for Center Cities in Top Ten U.S. MSAs by Population.

Top 10 US MSAs by Population	Public Art Program	Percent For Art
City of New York	Department of Cultural Affairs	Public
City of Los Angeles	Department of Cultural Affairs	Public and private
City of Chicago	Department of Cultural Affairs and Special Events	Public
City of Dallas	Office of Cultural Affairs	Public
City of Houston	Cultural Affairs Office	Public
City of Philadelphia	Office of Arts, Culture, and the Creative Economy/Redevelopment Authority	Public and private**
Washington, D.C.	Commission on the Arts and Humanities	Public
Miami-Dade County	Department of Cultural Affairs	Public**
City of Atlanta	Office of Cultural Affairs	Public
City of Boston	Boston Art Commission	None
*The private percent-for-art in Philadelphia is run by the Redevelopment Authority and applies to redevelopment projects under $1,000,000. **Miami-Dade requires all municipalities to dedicate 1.5% of construction cost of new government buildings to art.		

Source: City Government Websites.

Private percent-for-art represents a shift toward funding more public art with private dollars. Through the interviews, the following funding strategies were identified as shown in table 7.1.2.4. They represent a spectrum of methods from purely public to purely private financing. A unique form of regulation comes from the Midtown Alliance. The Alliance negotiates for public art projects, when appropriate, on zoning variance requests. This model is not used by any other governing body in the Atlanta region and is made possible by Midtown's SPI (Special Public Interest) zoning, which requires all proposed projects to go through development review committees (DRCs) (City of Atlanta 2013, "Application for Special Administrative Permit"). Urban Design Director Ginny Kennedy explained a recent project in which a development required the ground floor wall of its building, which spanned an entire block, to have no windows. She explained that the Midtown Alliance has certain requirements for ground floor windows and that the Midtown Alliance worked with the developer to

negotiate the inclusion of a piece of public art that would span the length of the building's exterior where no windows could be included (Kennedy 2014). This policy represents an innovative collaboration of interests to create public art to improve Midtown's built environment.

Table 7.1.2.4. Funding Mechanisms for Public art in the Atlanta Region

	Funding Mechanism
Public	General fund
	Hotel/motel tax
	Percent-for-art on municipal capital improvements
Semi-private	Community improvement district funds
	Zoning variance negotiation for public art
	Private percent-for-art
Private	Grants
	Usage fees
	Sponsorships
	Donations of art work

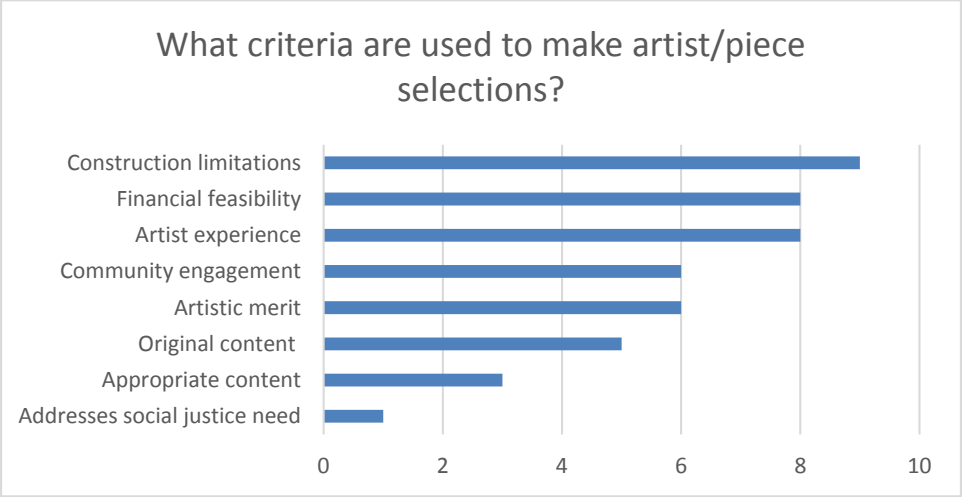
Source: Public art practitioner interviews.

Atlanta public art practitioners draw on a diversity of funding sources, including private funding. These more private methods include private percent for art, which is only active in Suwanee, grants, usage fees, sponsorships, and donations. ArtPlace is a national funder of public art projects. Dashboard Co-op has begun charging usage fees in the form of an opening night cover charge to view their installations (Hammond 2014). The City of Atlanta and Flux Projects rely on sponsorships to fund *Elevate* and *Flux Night* (Hammond 2014 and Archer Dennington 2014), and Art Sandy Springs has secured private sponsorship for a proposed large-scale mural project. The most prominent public art pieces in Decatur are pieces that have been donated to the city by private individuals (Harris 2014). Public art practitioners in Atlanta place high value on private funding of public art and partnership between local governments and private groups to develop public art.

5. Artist Selection

The next step in *Forecast Public Art's* toolkit is artist and/or artwork selection. Interviewees were asked to identify criteria that play into the selection of artists or specific pieces for their communities. As shown in table 7.1.2.5, high priority items that related to planning include construction limitations, community engagement, and equity/social justice needs. There are a number of other items that come into play that are more in purview of arts professionals, including originality, artist experience, and artistic merit. The shift of some criteria toward items that relate more to the professional experience of artists reflect the often-communicated view from Atlanta –area public art practitioners that artist and actual piece selections should be made by arts professionals, as long as they fall within construction limitations. The presence of community engagement and equity/social justice needs on this list reflects an interest from practitioners in using public art to provide particular benefits or increase community building. In these subject areas, planners can offer knowledge and experience.

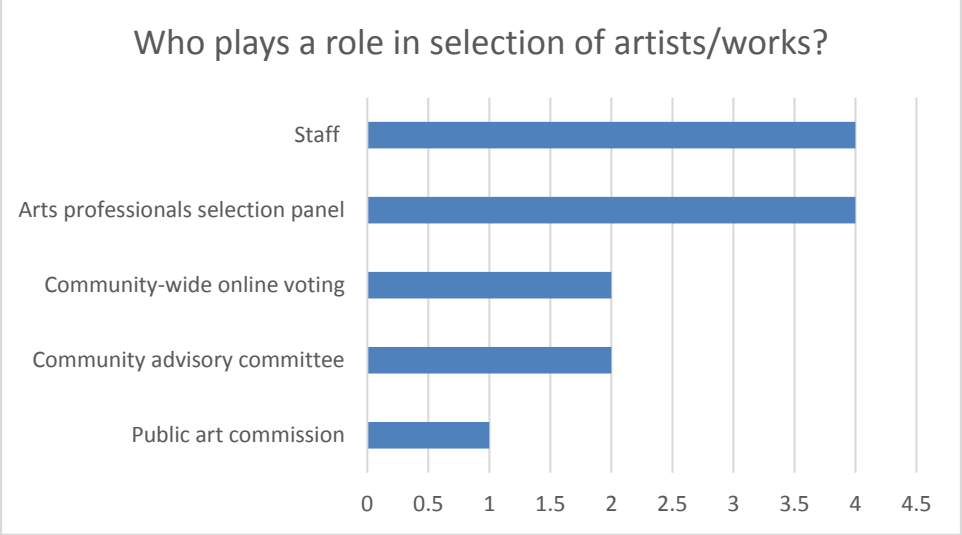
Table 7.1.2.5. Artist/Art Work Selection Criteria



Source: Public Art Practitioner Interviews.

In terms of who makes artist/art work selections, interview answers show that staff, arts professionals, and public art commissions play a more dominant role here, but that there is still reliance on community feedback through committees of community members and online polling. Table 7.1.2.6 shows the range of answers from public art practitioners.

Table 7.1.2.6 Artist/Art Work Selection Decision Makers



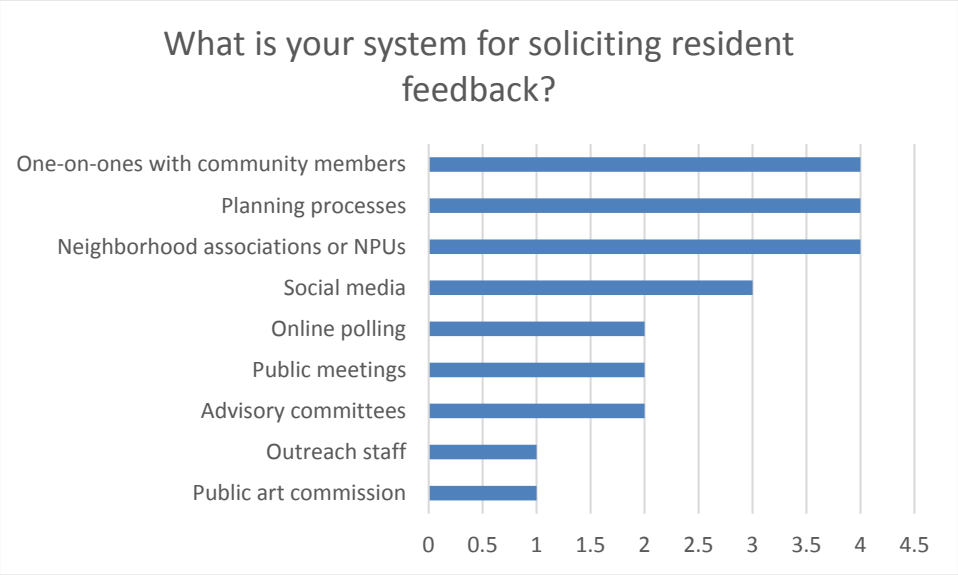
Source: Public Art Practitioner Interviews.

6. Community Engagement

Community engagement refers to the involvement of local residents in the creation of public art. This involvement can occur anywhere along the process, from idea development to fabrication. A number of public art practitioners in the Atlanta region conflated community engagement with the evaluation process, which occurs after the installation of public art. This conflation is shown below. For example, online polling is utilized in the Atlanta region as an evaluative measure, and one-on-ones with community members is used both in

engagement and evaluation. Many organizations practice community engagement by seeking approvals from resident organizations or holding conversations with specific community members on potential projects, however most do not practice rigorous community engagement. Many would like to, but they want to ensure that community engagement does not become pure design approval. Instead, they would like to grow their expertise in engaging with the community on issues that matter to them or provides some form of arts education. Atlanta has a best practices example for practicing community engagement in the arts organization, WonderRoot. The organization reports that project concepts often are direct requests from community members or emerge based on conversations with the community about specific needs or wants.

Table 7.1.2.7. Resident Feedback Methods



Source: Public Art Practitioner Interviews.

7. Fabrication and Installation

Public art practitioners present both pre-fabricated pieces and commissioned work. Commissioned work has the greater opportunity for community involvement. Practitioners can also choose to program temporary or permanent work. Suwanee has used the installation of work in temporary materials to vet potential permanent pieces. For example, the City had a temporary piece recast in bronze because of community support for the work (Brinson 2014). The installation of work can be completed exclusively by the artist and his/her team, but often in Atlanta, volunteers or city staff assist in the installation of public art. Atlanta practitioners place value on smoothing the artist's process for presenting work and prefer to offer assistance when possible.

8. Conservation and Restoration

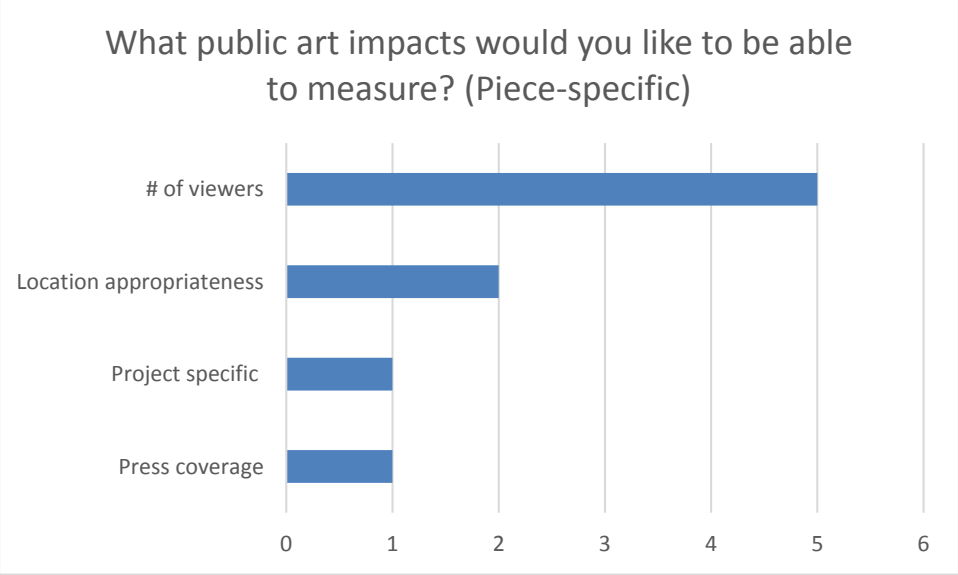
Few communities in the Atlanta region have plans or funding for conservation and restoration of public art. Many practitioners stated that one of the reasons they program temporary work is that it removes the burden of conservation and restoration. The City of Atlanta was the only organization to report on their conservation and restoration activities. And is a best practices example for the region. The City of Atlanta Office of Cultural Affairs Public Art Program has a plan for conservation and maintenance and staff expertise to manage and carry out conservation and restoration. The City even has opportunities of private sponsorship for permanent artworks, in which the sponsor offers to "adopt an artwork" and fund its long term care (Hammond 2014).

Additional Analysis: Project Evaluation

Public art practitioners solicit resident feedback on current and future projects. The most dominant forms of input and feedback solicitation are through neighborhood associations, informal one-on-ones with community members, and community input on public art through public planning processes. These three methods focus on in-person opportunities directly from residents to provide input or feedback on public art. In addition, public art practitioners conduct more formal evaluations of public art on a case by case basis. Practitioners often complete attendee counts at public art events and activation of pieces that have an interactive aspect (Appleton 2014 and Buchen 2014).

Interviewees listed a number of different impacts they would like to be able to measure about public art. Interviewees were asked to disregard practicality of analysis and answer with any type of impact they would find important to understand. These impacts were divided into four categorized areas: piece-specific, arts-specific, place-specific, and people-specific impacts. Piece-specific impacts are measures that relate directly to the piece of art and not the larger community outside the piece. The piece-specific impact practitioners are most interested to measure is the number of people who view the piece as shown in table 7.1.2.8. Appropriateness of the location of the piece is also a basic measure that was cited by two respondents. Besides these impacts, one respondent each stated that press coverage would be an important measure or that the specific aspects of a project would dictate its own measures.

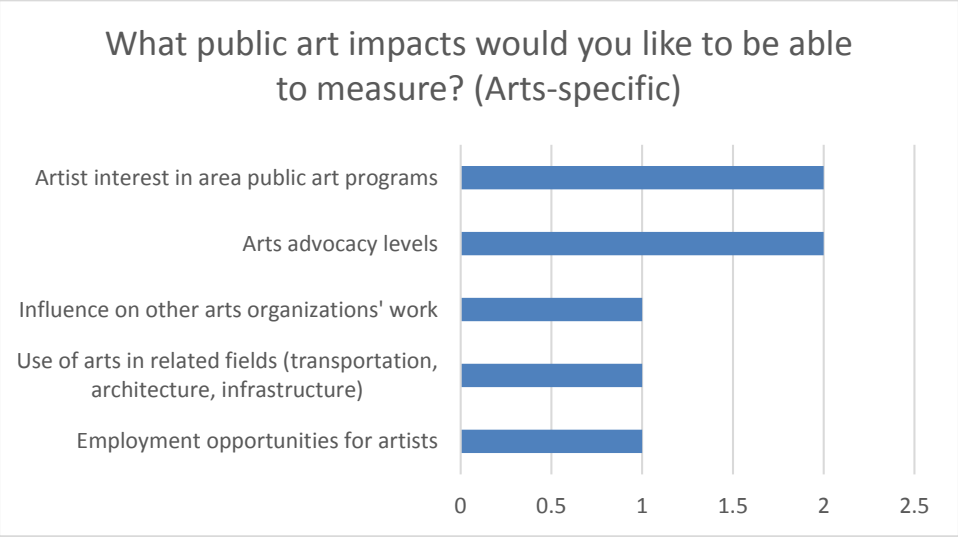
Table 7.1.2.8. Piece-Specific Impacts to Measure



Source: Public Art Practitioner Interviews.

Respondents were also interested in impacts that would affect the arts community in the Atlanta region. The responses in this area were lower than in areas related to places and people as shown in table 7.1.2.9, but the apparent lower interest may have been due in part to the respondents' recognition that they were speaking to a city planning student about arts impacts. This information may have skewed their responses toward planning-oriented impacts. The practitioners were most interested in knowing if increased public art in a community influenced the level of arts advocacy and interest from artists in installing public art in a community. In addition, practitioners wanted to know if their practice influenced the work of other arts organizations, encouraged the use of arts in infrastructure, such as transportation and architecture, and if the presence of public art correlated with higher levels of employment for artists.

Table 7.1.2.9. Arts-Specific Impacts to Measure

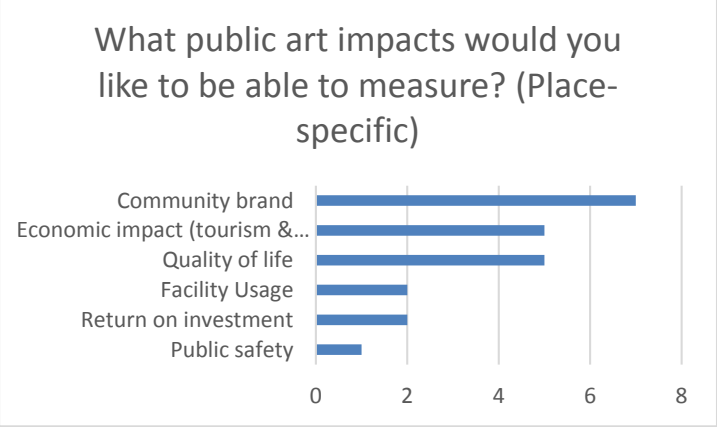


Source: Public Art Practitioner Interviews.

The place-specific and people-specific impacts identified relate most directly to the purview of city planners. 58% of respondents stated they were interested in how the presence of public art influenced their community's "brand" in terms of residents' and outside communities' perceptions. A number of respondents were also interested in understanding the economic impact of installing public art, primarily to assist them in educating potential funders and partners on its value. Broadly, respondents wanted to understand if public art improved the quality of life for their communities, as many respondents viewed the enhancement of quality of life as part of their organizational mission. The results of this question are shown in table 7.1.2.10.

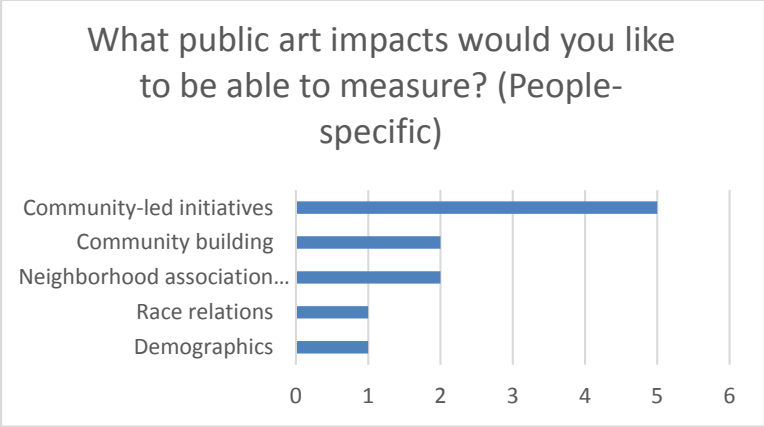
Respondents most wanted to know how the presence of public art influenced the growth of community-led initiatives as shown in table 7.2.1.11. This response reflects public art practitioners' interest in performing community building functions through the selection, making, and installation of public art. The responses that received the second-most numbers were public art's influence on neighborhood association structures and community building. These responses also reflect public art practitioners' interest in building community through public art. Lastly, respondents were often interested in economic impact but also concerned about pushing out existing populations if public art were to contribute to gentrification. For this reason, demographics and racial make-up were also suggested as impacts to measure.

Table 7.1.2.10. Place-Specific Impacts to Measure



Source: Public Art Practitioner Interviews.

Table 7.1.2.11. People-Specific Impacts to Measure



Source: Public Art Practitioner Interviews.

Because the Atlanta Regional Commission has recently taken on an arts planning function, these priorities for evaluation could serve as a useful framework for establishing data measures that could be employed on the local government-level.

Additional Analysis: Public Art Planning

Three communities in the Atlanta region have plans that explicitly focus on public art. The Cities of Atlanta and Johns Creek both have public art plans that focus on the specific process of implementing public art. Similarly to most plans across the country, they do indicate principles that relate to impacts on urban environments, but they do not reference their connection to local or regional planning goals (City of Atlanta 2001 and City of Johns Creek 2013). The City of Decatur's *Cultural Arts Master Plan* makes mention of public art, but its intention is to understand cultural partnerships and establish strategies for effective use of cultural facilities (City of Decatur 2010, ii). These plans do not follow a model that matches public art practice with existing planning goals, but they do reference local examples of communities working to understand how public art contributes to their communities.

Where public art programs are organized in local governments can help determine the readiness of public art programs to move toward utilizing a planning process that fits into comprehensive planning goals. To understand the current state of integration of public art objectives into planning objectives, the organization of these public art programs is examined. While the organization of the program under a particular department does not necessarily guarantee integration into urban planning goals, it implies a greater likelihood that this integration is a possibility. However, public art programs could be located in different departments and could still possibly have the intention of furthering urban planning objectives. Further analysis of some of these programs was completed through interviews. **43% of public art programs are located in departments that serve traditional urban planning-oriented functions**, including economic development and planning and zoning. Two programs are considered nonprofit or volunteer, despite being listed on local government websites. These programs are located in Sandy Springs and Alpharetta. The Serenbe program is also nonprofit, but Serenbe does not qualify as a municipal government. Both of the largest programs in the Atlanta region, Fulton County and City of Atlanta, are not located in planning offices. The City of Atlanta Cultural Affairs Office was reorganized under the Mayor's Office in 2013 (Pendered 2013). The Fulton County Department of Arts and Culture is overseen by the Fulton County Arts Council, which was created by the Fulton County Board of Commissioners in 1979 (Fulton County Arts and Culture 2011, "About Us"). This assessment shows that for the largest practicing governments, public art is organized under an arts-focused department, but for all smaller governments, the function is either housed under a development-oriented department or delegated to an arts-based nonprofit or

volunteer group. In smaller governments, 50% of public art programs are organized under development-oriented departments.

Table 7.1.2.12. Public Art Administration Organization in Local Governments

Department/Organization Type	No. of programs
Economic development	3
Planning and zoning	3
Nonprofit	2
Arts council	1
Mayor's Office	1
Volunteer	1
Not identified	3

Source: Atlanta Region Local Government Websites.

7.1.3 Conclusion

Establishing norms and goals is the first step to cultural planning and, as Markusen and Gadwa state, necessary for determining what set of outcomes a region would like to see and how to measure them. The Atlanta region values flexibility in artistic media and permanence of projects. It also has a community-based orientation while at the same time producing high quality fine art. Anne Archer Dennington of Flux Projects and Linda Harris of the City of Decatur, have noted that Atlantans enjoy large-scale community events, such as Atlanta Streets Alive! and Flux Night, and often utilize event-based strategies to expose the public to art (Archer Dennington and Harris 2014). Overall, the Atlanta region values flexibility in artistic production, valuing emerging and experienced artists side by side, and creative growth for the larger Atlanta community through artistic exposure.

Atlanta region public art practitioners in nonprofits and local governments are satisfied with the processes they use to guide the installation of public art. Practitioners would like to know more about innovative funding models and how to take develop public-private partnerships. There are best practice models for community engagement in the Atlanta region, but many practitioners conflate community engagement and evaluation, as their systems of feedback lack distinction between participation in the process of creating public art and soliciting community feedback on existing public art works. Many communities in the Atlanta region do not currently have plans for conservation and restoration of works, although again, there are best practice examples. However, with an emphasis on utilizing temporary works, conservation and restoration is not as much of a concern. Practitioners would like to be able to evaluate the community impact of the work they do, but they often lack the time or dollars to complete evaluations. One big question that still needs to be answered for the Atlanta region is, if evaluation of public art impacts should occur, who should perform evaluation and what data should be collected.

The administrative organization of public art programs within local governments shows that public art functions are often placed under development-related departments, possibly because these departments would be equipped to address some of the immediate issues related to the installation of public art in urban areas and could also align the placement and purpose of installations with other development goals. Likewise, interviewees, regardless of their affiliation with a local government or arts organization, cited a number of urban-related items that influence where they install art, why they do so, and what they would like to understand about its influence on communities. This baseline commonality with urban planning suggests recommendations can be made that align public art and urban planning strategies in terms of environment, transportation, and community and economic development.

7.2 Objective 2: Analyze the relationship between public art practice and comprehensive planning practice to identify overlap in needs and goals.

Methodology

There is no set methodology for understanding how public art and comprehensive planning goals relate. The Washington, D.C. public art master plan, previously discussed in the literature review, relates public art to guiding principles for urban environments, but it does not do so in the context of a comprehensive plan (Bressi, Blumenfeld, and McKinley 2009, 8). The Chapel Hill Public Arts Commission in Chapel Hill, North Carolina has written a public art "contextual plan," which is an appendix to the town's comprehensive plan (Goldman 2007). It is intended to look like other master plans the town has developed, including among several others, a bicycle and pedestrian plan, greenways master plan, and pedestrian plan. It lists objectives and strategies in a manner similar to their other master plans, but again, it does not spell out recommendations under the framework of the town's comprehensive plan. This analysis was designed to guide principles for public art that could fit directly into comprehensive planning principles in Atlanta's *Plan 2040 Framework.*

Plan 2040 was selected as the regional source for assessing urban and regional planning goals' relation to public art goals because it is the regional agenda for land use, development, and growth in the Atlanta region. *Plan 2040* represents the overarching strategy for sustaining the region over the next thirty years. Updates to *Plan 2040* were last completed in 2012 and 2013 (Atlanta Regional Commission 2014, "Regional Agenda 2012-2013 Annual Updates"). The ARC completed assessment of a number of components, including population, housing, development patterns, economic opportunity, community facilities, transportation, local issues, quality community objectives, and areas requiring special attention (Atlanta Regional Commission 2011, 18-19). The regional agenda are shaped under five objective areas: enhancing mobility, serving people, building community, preserving the environment, and growing the economy. Plan 2040 includes a set of principles that were adopted in July 2010 that are organized under these five agenda areas..

Because there is no set methodology for drawing connections between public art planning and comprehensive planning, a system was developed in which the principles of *Plan 2040* would be categorized based on their relation to the five topic areas identified in the literature review as overlapping areas of interest for public art and urban planning. These topic areas are reviewed in table 7.2.1.1. All practitioner interviews were also coded based on these five topic areas, and their suggestions were used to draft recommendations for public art principles that could fit into *Plan 2040*.

Table 7.2.1.1. Framework for Intersection of Interests for Public Art and Urban Planning

Topic	Definition
Built Environment	Elements of the street, such as the design of buildings, railings, benches, and bike racks. Physical infrastructure of the city (Miles 1997).
Active Spaces	Spaces where people meet and are exposed to a variety of neighbors. Full of people and pedestrian-friendly (Borrup 2007).
Place Making	Collective shaping of public realm to maximize shared value. Facilitates creative patterns of activities and connections (cultural, economic, social, ecological) that define a place and support its ongoing evolution (Project for Public Spaces 2014, "What is Placemaking?").
Community Engagement	Process whereby institutions enter into mutually beneficial relationships with other organizations, informal community groups, or individuals (Borwick 2012, 14).
Process	Steps required to implement public art projects. They include idea development, location analysis, permissions and permits, financing and funding, artist selection, community engagement, fabrication and installation, and conservation and restoration (Forecast Public Art 2014).

Topic Definition Sources: Listed in table.

7.2.1 Plan 2040 and Public Art Practice: Determining Common Interests

Table 7.2.1.2 includes the framework principles that shared overlap with areas of interest to public art practice.

Table 7.2.1.2. Application of Public Art and Planning Framework

Principle	BE	AS	PM	CE	PR
MOBILITY					
Assuring the preservation, maintenance, and operation of the existing multimodal transportation system.	X	X			
Continuing to implement cost effective improvements such as sidewalks, multi-use trails, bicycle lanes, and roadway operational upgrades to expand transportation alternatives, improve safety, and maximize existing assets.	X	X			
PEOPLE					
Building communities that encourage healthy lifestyles and active living for all ages, with provisions for healthcare, education, recreation, cultural arts, and entertainment opportunities		X		X	X
Promoting a regional community that embraces diversity--age, ethnicity, and lifestyle--as its strength.				X	X
Promoting public safety efforts to create vibrant and safe 24-hour communities.	X	X		X	
COMMUNITY					
Building compact development in existing communities with integrated land uses that will minimize travel distances and support walking, cycling, and transit.	X	X			
Protecting the character and integrity of existing neighborhoods, while also meeting the needs of the community.	X		X	X	
ENVIRONMENT					
Encouraging appropriate infill, redevelopment, and adaptive reuse of the built environment to maintain the regional footprint and optimize the use of existing investments.	X	X	X		
ECONOMY					
Focusing financial resources and public investments in existing communities.		X	X		X
Establishing a regionwide economic and growth management strategy that includes federal, state, regional, and local agencies, as well as non-governmental partners.			X		X
Enhancing and diversifying economic development activities to include sectors like life sciences, logistics, and transportation, agribusiness, energy and environmental technology, healthcare and eldercare, aerospace technology, and entertainment and media production.			X	X	
Leveraging the diversity of the region--our people, places, and opportunities--to continue to attract businesses and residents.		X	X		

Source: Atlanta Regional Commission. (2011). *Plan 2040 Framework.* 18-19.

7.2.2 Conclusion

Just as the analysis in objective 1 determined norms and goals from the perspective of public art practitioners, this analysis of comprehensive plan principles highlights norms and goals for urban planning practice. This analysis found that 12 of the 21 comprehensive plan principles in the Atlanta Regional Commission's *Plan 2040 Framework* fall under topic areas that coincide with topic areas of public art practice. Many of the principles span several topic areas. For example, under the Community heading, the principle,

"protecting the character and integrity of existing neighborhoods, while also meeting the needs of the community," relates to maintenance and improvements to the built environment; place making strategies that promote place-specific physical, social, and economic networks; and the use of community engagement to ensure planning goals are derived from the community's existing character. In fact, no principle falls under just one category, suggesting that the public art planning recommendations have the opportunity to overlap with a number of the of topic areas (built environment, active spaces, place making, community engagement, and process).

8. Recommendations

8.1 Objective 3: Identify recommendations for potential and practicing public art programs in the Atlanta region.

Just as there is no set methodology for assessing the overlap between comprehensive planning goals and public art practice, there is also no set methodology for developing recommendations for public art principles. In this paper, this objective is accomplished through interview analysis. The public art practitioner interviews, like the *Plan 2040* principles, were coded for discussion related to the five topic areas, shown again in table 8.1.1. This coding was then reviewed for explicit suggestions on needs, goals, or possible improvements for Atlanta public art practice that related to the topic areas. Strategies, as much as possible, have additionally been tailored to the Atlanta area, based on characteristics of Atlanta public art programs determined in the assessment of Atlanta public art programs' norms, goals, and processes. Recommendations are categorized under the *Plan 2040* principle to which they relate most directly. These recommendations in their current state reflect the breadth of suggestions from interviewees and are not prioritized in any manner. Rather, they are intended to be a starting point for discussions of a potential regional framework for public art.

Table 8.1.1. Framework for Intersection of Interests for Public Art and Urban Planning

Topic	Definition
Built Environment	Elements of the street, such as the design of buildings, railings, benches, and bike racks. Physical infrastructure of the city (Miles 1997).
Active Spaces	Spaces where people meet and are exposed to a variety of neighbors. Full of people and pedestrian-friendly (Borrup 2007).
Place Making	Collective shaping of public realm to maximize shared value. Facilitates creative patterns of activities and connections (cultural, economic, social, ecological) that define a place and support its ongoing evolution (Project for Public Spaces 2014, "What is Placemaking?").
Community Engagement	Process whereby institutions enter into mutually beneficial relationships with other organizations, informal community groups, or individuals (Borwick 2012, 14).
Process	Steps required to implement public art projects. They include idea development, location analysis, permissions and permits, financing and funding, artist selection, community engagement, fabrication and installation, and conservation and restoration (Forecast Public Art 2014).

Topic Definition Sources: Listed in table.

Mobility

Table 8.1.2. Public Art Planning Recommendations for *Plan 2040* Mobility Principles

Principle	**BE**	**AS**	**PM**	**CE**	**PR**
Assure the preservation, maintenance, and operation of the existing multimodal transportation system.	X	X			
Recommendations	**BE**	**AS**	**PM**	**CE**	**PR**
Incorporate arts into signage and technology for multimodal transit system.	X				
Encourage creativity and strong design in our transit design (stations, furnishings, infrastructure, and vehicles).	X		X		X

Utilize the accessibility of public transit stops and routes to site public art and performances.	X	X		X	
Example: Elevate's Bistaki and Mass Transit Muse performances at Five Points and on MARTA trains.					
Principle	**BE**	**AS**	**PM**	**CE**	**PR**
Continue to implement cost effective improvements such as sidewalks, multi-use trails, bicycle lanes, and roadway operational upgrades to expand transportation alternatives, improve safety, and maximize existing assets.	X	X			
Recommendations	**BE**	**AS**	**PM**	**CE**	**PR**
Ensure that sidewalks and multi-use trails are equipped to handle performance art or equipment required to install murals, sculptures, and other public art pieces.	X				
Establish construction, size, material, and temporal limitations for art that may be installed in medians or other roadway areas.	X				
Incorporate space for public art along multi-use trails and sidewalks.	X	X	X		
Include artists in the design process for multi-use trail facilities.	X		X		X
Example: Art on the Atlanta BeltLine uses space designated or incorporated for public art (Figure 8.1).					

Sources: Public Art Practitioner Interviews, Atlanta Regional Commission. (2011). *Plan 2040 Framework.* 18-19.

Figure 8.1. Art on the Atlanta BeltLine Temporary Work. Knitterati. 2011.

Source: Johs Lindenbaum. http://atlanta.curbed.com/archives/2011/10/04/the-beltline-has-been-yarn-bombed-by-the-knitterati-decode-below.php#knitterati-1

Public art can contribute to *Plan 2040* mobility principles through the design of attractive, innovative signage for transit, contribute to the aesthetic design of our multimodal transportation system, promote active use of multiple modes by placing art work at strategic locations, and through the usage of walkable infrastructure for public art performances and visual works.

People

Table 8.1.3. Public Art Planning Recommendations for *Plan 2040* People Principles

Principle	**BE**	**AS**	**PM**	**CE**	**PR**
Build communities that encourage healthy lifestyles and active living for all ages, with provisions for healthcare, education, recreation, cultural arts, and entertainment opportunities		X		X	X
Recommendations	**BE**	**AS**	**PM**	**CE**	**PR**
Utilize public art as a strategy to grow livability and encourage active living in public community spaces.		X	X	X	
In association with active living goals, encourage the use of art works that require activation by users or interaction to encourage people to get physical activity.		X		X	
Ensure art is sited in spaces where people will engage with it in the course of their daily life.	X	X			
Ensure art is sited in locations that are accessible for all, including aging populations.		X		X	
Example: Rock Spinner installed at 10th Street and Piedmont by the Midtown Alliance and Robert Witherspoon's *The Promise of Peoplestown* in D.H. Stanton Park installed by Art on the BeltLine.					
Principle	**BE**	**AS**	**PM**	**CE**	**PR**
Promote a regional community that embraces diversity--age, ethnicity, and lifestyle--as its strength.				X	X
Recommendations	**BE**	**AS**	**PM**	**CE**	**PR**
Encourage partnerships between artists, public art practitioners, and community organizations to encourage the practice of public art to connect deeply into communities.				X	X
Ensure equitable choices are made in the siting of public art pieces.				X	
Use public art to bridge racial divides.				X	
Utilize practiced planners to serve convening or facilitating role between communities and public arts practitioners and artists to get public art installed in all types of communities desiring more work.			X	X	X
Encourage artists and public art practitioners to incorporate community participation into their work, and teach communities how to allow artists to make aesthetic design decisions without compromising their needs as communities.				X	X
Example: *Neighborhood Ties* in Reynoldstown neighborhood of Atlanta by WonderRoot (figure 8.2).					
Principle	**BE**	**AS**	**PM**	**CE**	**PR**
Promote public safety efforts to create vibrant and safe 24-hour communities.	X	X		X	
Recommendations	**BE**	**AS**	**PM**	**CE**	**PR**
Use public art installations as part of larger strategies to deter theft and vandalism.	X	X	X		
Use public art as part of a strategy to attract people into spaces and encourage safer, 24-hour communities.	X	X			
Use public art to assist in blending or delineating public and private space.	X	X	X		
Encourage collaborations between public arts groups, police, and neighborhood surveillance groups to determine trouble locations where public art could be placed to signify safety changes in a community.		X		X	X
Example: Atlanta-based example not identified.					

Sources: Public Art Practitioner Interviews, Atlanta Regional Commission. (2011). *Plan 2040 Framework.* 18-19.

Figure 8.2 *Neighborhood Ties.* WonderRoot and the Reynoldstown Civic Improvement League. 2013.

Source: WonderRoot. http://www.wonderroot.org/neighborhood-ties/

Public art practice can contribute to *Plan 2040* people principles through the use of interactive art to encourage active living, partnerships and celebrations of our community's diversity through art, incorporation of rigorous community engagement processes to involve the wider community in planning processes and community development, and collaboration on public safety efforts.

Community

Table 8.1.4. Public Art Planning Recommendations for *Plan 2040* Community Principles

Principle	**BE**	**AS**	**PM**	**CE**	**PR**
Build compact development in existing communities with integrated land uses that will minimize travel distances and support walking, cycling, and transit.	X	X			
Recommendations	**BE**	**AS**	**PM**	**CE**	**PR**
Incorporate future space for public art in stipulations for compact development. Plan for congregation.	X	X	X		X
Use public art as a tool to assist in connecting community destinations.		X			
As a characteristic of compact development, incorporate gathering spaces that can be used for temporary performance pieces and temporary or permanent visual art.	X	X	X		
Example: Decatur Square includes permanent public art pieces and is a space for impromptu and scheduled performances. Hapeville has sited murals along a corridor to bridge its downtown area and hotel district.					
Principle	**BE**	**AS**	**PM**	**CE**	**PR**
Protect the character and integrity of existing neighborhoods, while also meeting the needs of the community.	X		X	X	
Recommendations	**BE**	**AS**	**PM**	**CE**	**PR**

Utilize public art to create a sense of place or communicate an area's character or history.			X	X	
Partner with Atlanta history resources and neighborhood associations to provide subject matter for artists.			X	X	
Utilize urban planners to provide facilitation of public art processes that negotiate old and new interests and assist in resolving conflicts that arise from new development.			X	X	X
Example: *Before 1190 Huff Road* by Karen Brummond and installed by Atlanta Celebrates Photography (figure 8.3).					

Sources: Public Art Practitioner Interviews, Atlanta Regional Commission. (2011). *Plan 2040 Framework.* 18-19.

Figure 8.3 *Before Huff Road* by Karen Brummond. 2010.

Source: Atlanta Celebrates Photography. http://www.acpinfo.org/programs/public_art_2010.html

Public art practice can be integrated into *Plan 2040* community principles by incorporating space for public art into compact development guidelines. It can also be used as a strategy for visually connect destinations. Public art practice can also be encouraged to involve subject matter that promotes the history and identity of a community.

Environment

Table 8.1.5. Public Art Planning Recommendations for *Plan 2040* Environment Principles

Principle	**BE**	**AS**	**PM**	**CE**	**PR**
Encourage appropriate infill, redevelopment, and adaptive reuse of the built environment to maintain the regional footprint and optimize the use of existing investments.	X	X	X		
Recommendations	**BE**	**AS**	**PM**	**CE**	**PR**
Develop strategy that allows for interim uses of vacant space for public art purposes.	X	X			
Work with artists to install temporary public art in adaptive reuse contexts to visualize future use and development.	X	X	X		
Catalog vacant or adaptive space that could be used for performances, rehearsal space, or workspaces where the public and artists can collaborate on public art.	X			X	X

Example: *Ground Floor* installed on Edgewood Avenue by Dashboard Co-op and Midtown Alliance's *URBANfronts* Storefront Galleries (Figure 8.4).

Sources: Public Art Practitioner Interviews, Atlanta Regional Commission. (2011). *Plan 2040 Framework.* 18-19.

Figure 8.4. Ground Flr. Contributing artists and Dashboard Co-op. 2013.

Source: Dashboard Co-op. http://www.dashboardcoop.org/ground-floor/7gpfm1u19nuo5ygvba66pmuev6ln0f

Public art can further *Plan 2040* environment principles by serving as an interim use for vacant spaces. Where communities would like infill to occur, they can work with public art practitioners to install temporary work or offer rehearsal, performance, and fabrication space.

Economy

Table 8.1.6. Public Art Planning Recommendations for *Plan 2040* Economy Principles

Principle	**BE**	**AS**	**PM**	**CE**	**PR**
Focus financial resources and public investments in existing communities.		X	X		X
Recommendations	**BE**	**AS**	**PM**	**CE**	**PR**
Develop framework for analyzing data-based impacts of public art. Consider return on investment when public dollars are used to fund public art.					X
Focus funding and installation of public art in existing communities and spaces.			X		X
Example: Historic downtown mural installations installed by Main Street Program in Hapeville, GA.					
Principle	**BE**	**AS**	**PM**	**CE**	**PR**
Establish a regionwide economic and growth management strategy that includes federal, state, regional, and local agencies, as well as non-governmental partners.					X

Recommendations	**BE**	**AS**	**PM**	**CE**	**PR**
Require ARC 10-county local governments to participate in survey and data collection on public art interest, existing funding models, and administrative approval processes.					X
Develop toolkits on public art funding, data collection, evaluation, site and art selection, community engagement, future planning, and maintenance that specifically reference the character of Atlanta's art scene and lessons learned by local practitioners.	X	X	X	X	X
Example: No Atlanta-based model.					
Principle	**BE**	**AS**	**PM**	**CE**	**PR**
Enhance and diversify economic development activities to include sectors like life sciences, logistics, and transportation, agribusiness, energy and environmental technology, healthcare and eldercare, aerospace technology, and entertainment and media production.			X	X	
Recommendations	**BE**	**AS**	**PM**	**CE**	**PR**
Research communities that have used public art as part of a larger strategy to attract particular industries to area. Potential examples: Chattanooga, New York, Washington, D.C.		X	X	X	
Research public art practices that utilize skills of entertainment and media production professionals.					X
Consider occupations involved in production of public art and the potential for middle-tier careers for artists and arts professionals.			X	X	X
Example: No Atlanta-based model.					
Principle	**BE**	**AS**	**PM**	**CE**	**PR**
Leverage the diversity of the region--our people, places, and opportunities--to continue to attract businesses and residents.		X	X		
Recommendations	**BE**	**AS**	**PM**	**CE**	**PR**
Utilize the distinct characteristics of the Atlanta arts community to attract businesses, residents, and arts professionals.			X		
Establish general parameters for communities to assess to make their communities "public-art ready" (built environment specifications, neighborhoods or property owners interested in installing art, potential funding sources, community engagement facilitators, etc)	X	X	X	X	X
Example: No Atlanta-based model.					

Sources: Public Art Practitioner Interviews, Atlanta Regional Commission. (2011). *Plan 2040 Framework.* 18-19.

Figure 8.5 Hapeville Murals. Shannon Lake. 2012.

Source: Shannon Lake. http://shannonlakeprojects.com/phase-1-hapeville-arts-mural-completed

Public art practice can be incorporated into the economy principles for *Plan 2040* by working to understand the benefits provided by investment in public art and developing region-wide assessment methods. Public art toolkits are needed on a variety of subjects to encourage innovative, meaningful, and efficient public art programs across the region. Greater enhancements of the public art community can also be used as a means of place-based attraction of businesses to the Atlanta region. Public art practice can also be involved in the development of arts career opportunities.

9. Conclusion

This assessment of current public art programs in the Atlanta region shows that arts organizations and local governments consider the interaction of public art with its surrounding people and environment. This intersection of this interest from local communities with the Atlanta Regional Commission's new arts planning responsibilities serves as the basis for analyzing how public arts planning could fit into the larger Plan 2040 framework. Interviews with local practitioners found a set of recommendations that fit tightly under a number of Plan 2040 principles. While this analysis is not intended to substitute for a fuller planning process, it does offer insight into how public art practitioners in the Atlanta use public art to affect urban spaces, the types of guidance and information they would like to have, and the administration, design, and engagement principles needed to develop and grow public art programs in the region.

This paper involved the development of a new methodology through which the intersection of public art and urban planning goals can be identified. This intersection can then be used to develop public art-specific recommendations that further both the goals of public art practitioners and urban planners. The resulting recommendations from this analysis can be as a basis for including public art in *Plan 2040.* Local governments, public art practitioners, and the Atlanta Regional Commission can also use the findings of this report to shape public art toolkits that reflect the needs of local practitioners and to identify how the agendas of their organizations feed into a region-wide set of principles that guide the Atlanta region.

10. Further Research Opportunities

This paper's baseline assessment has provided several areas for further research:

1. Calculating economic impact, return on investment, and /or demographic impact of larger public art collections, namely the City of Atlanta public art collection, the Fulton County collection, and/or Living Walls murals.
2. Establishing best practices in the Atlanta region for performing community building through public art.
3. Examining case studies of public art funding models and administration for potential application in the Atlanta region.
4. Establishing and incorporating public art design guidelines into current zoning, including both traditional zoning and form-based code.

Appendices

Appendix A – Interview Questions

1. How is the initiation of public art projects driven in your office?
    a. By requests from the public
    b. By requests from artists
    c. By citizen committee or elected official request
    d. By staff
2. Do you implement or regulate public art on private property? If so, what permits/processes do you have to go through?
3. How are artist/piece selections made for public art commissions?
4. How do you currently make decisions on site selection for public art pieces? What criteria are involved?
5. What data do you collect on public art commissions and/or community projects?
6. What types of data would you be the most interested in collecting to understand public art's impact on your community? Pick top 3-5.
7. Do you currently have a system for gauging resident interest/support for public art pieces? If not, would you be interested in having a system that could assist in gauging this?
8. Are public art commissions in your community primarily carried out by local governments, nonprofits, or private organizations?
9. How does your public art program fit into the overall mission of your organization?
10. Does your organization engage in planning activities for long-range public art planning?
    a. If so, how?
11. What is unique about Atlanta's public art scene from other cities?

Appendix B – Sample Interview Coding

Below is an example of the results of a coded interview with Elan Buchen, the public art manager for the Atlanta BeltLine. His interviews were coded for terms that relate to space and people. These terms were then categorized under the six major areas of intersection between public art and planning. All coded terms were ultimately used to make recommendations that fell under individual principles in Plan 2040.

Example coding of interview with Elan Buchen, Public Art Manager, Atlanta BeltLine.

Term	Built environment	Active spaces	Place making	Community engagement	Process
recontextualize space	X		X		
Part of redevelopment project	X				X
Artists in design process for parks & facilities	X				X
Attract people for use	X	X			
Get people out of cars	X	X			
Activation by users		X		X	
Attendance		X			
Usage of BeltLine increases		X	X		
Art works into any BeltLine component	X				X
Feasibility					X
Community engagement				X	
Construction limitations	X				X
Interactive space		X		X	
Equity				X	

Design – signage, furnishings	X				
Partnerships					X
Community engagement process				X	X

Appendix C – Other Potential Interviewees

Atlanta-based Practitioners	
NAME	**AFFILIATION**
No contact name	Alpharetta Public Art Committee
Saskia Benjamin	Art Papers
Sherry Morris	Art Sandy Springs
Heather Alhadeff	Center Forward
Jennifer Ball	Central Atlanta Progress
Robert Witherspoon	City of Atlanta Office of Cultural Affairs
Doug Young	City of Atlanta Urban Design Commission
Beth Malone	Dashboard Co-op
Ricky Lee Gordon	Freddy Sam
Lisa Tuttle	Fulton County Arts and Culture
Jeffry Loy	Fulton County Arts and Culture
Shantras Lakes	Fulton County Arts and Culture
Andrew Pisacane Gaia	Gaia Street Art
Mark Field DiNatale	Goat Farm Arts Center
Justin Kirouac	Johns Creek Public Art Master Plan
Jennifer Wright	Metro Atlanta Rapid Transit Authority (MARTA)
Ryan Gravel	Perkins+Will
National Practitioners	
NAME	**AFFILIATION**
Peggy Townsend	Chattanooga Public Art Program
Kirsten Wiegmann	Forecast Public Art
Dan Parham	Neighborland
Todd Bressi	Philadelphia Mural Arts Program

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